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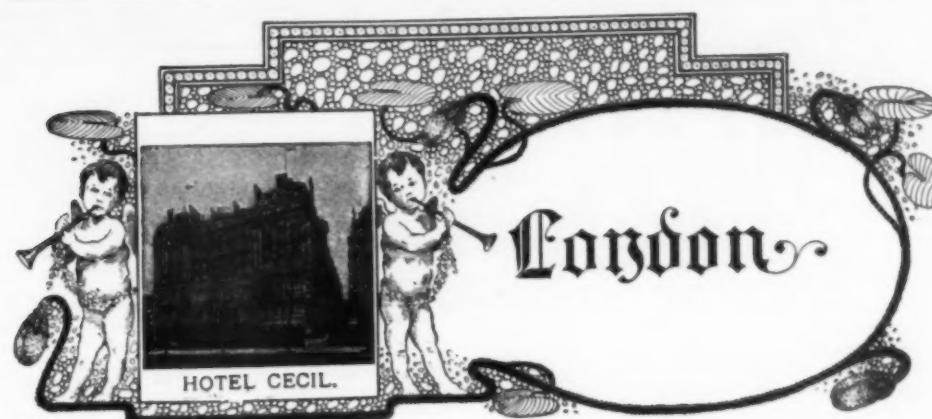
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FRIDAYS AND SATURDAYS AT
1739 F Street N. W., WASHINGTON, D. C.



HOTEL CECIL, LONDON.
June 8, 1904.

AN English spring is generally too much for the delicate throat of an opera singer, and last week Fräulein Ternina developed so bad a cold that she was obliged to give up all idea of appearing at Covent Garden. Coming as it did at the end of her engagement, this cold was peculiarly unfortunate, for it deprived us of the pleasure of seeing her in Puccini's "Tosca," which had been announced for Wednesday, or in "Fidelio," for which no date had been definitely fixed.

"Faust" was played on Wednesday instead of "Tosca," with one or two changes in the cast. Plançon made his rentree as Mephistopheles, and, though not absolutely in his best voice, sang exceedingly well. Renaud's Valentin was also an exceedingly fine performance, while the Marguerite of Mme. Suzanne Adams was as good as it always is. The tenor from Brussels, Dalmorès, was the Faust, but he did little to change the not too high opinion of his powers which was formed at his first appearance. He probably had a very fine voice when he made his big successes, but forcing has not improved its quality, and his mezza voce singing is not always very agreeable to the ear. Miss Parkina, the young American soprano, once more made a delightful Siebel. She is not only a fine singer, but she also knows how to act, and that is more than can be said of most operatic sopranos.

Ternina was to have been in the cast of "Tannhäuser," which was played on Saturday evening, but the aforesaid cold prevented her from appearing, and her place was taken by Frau Egli, who made a splendid Elizabet of the conventional pattern. There is nothing at all striking either in her singing or in her acting, but, upon the other hand, there is nothing to which one could possibly take exception. She is thoroughly safe, but a little uninteresting. The Tannhäuser was Van Dyck, who remains the greatest of all Wagnerian tenors in active service. His singing is not, perhaps, all that an Italian master would desire, which is all the more to be regretted since his voice is of really fine quality, and would be a thing of beauty and a joy, if not forever, at any rate for a good many years, if it were only properly produced. But his acting is magnificent, and if he had not made a name for himself in opera he would have done so in "the legitimate." Richter's conducting, it need hardly be said, shed new light on the score, and we can scarcely be too grateful to the Covent Garden syndicate for having induced him to conduct the remaining Wagner operas.

I have not attended any of the Moody-Manners performances during the last week, as the company have been principally engaged with repetitions, but I hear that they have maintained an extraordinarily high level, and that the public is beginning to wake up to an appreciation of their excellence. Indeed, Charles Manners recently announced that the tide of his fortunes at Drury Lane has turned, and that if his supporters continue to increase and multiply at the present rate he will have to think of taking the theatre for six months instead of only three.

The musical activity at present reigning in our nurseries must be perfectly extraordinary, for hardly a week passes that does not bring us at least one prodigy, and sometimes more. On Tuesday afternoon little Franz von Vecsey gave a concert at St. James' Hall, at which he astonished his audience by playing Paganini's

concerto in D as easily as if it had been the simplest of exercises, while in the evening Miss May Harrison, also a very youthful violinist, made her debut at the same hall. Miss Harrison is not a Vecsey, but she is, nevertheless an exceedingly promising child. If it were not for the fact that Vecsey's performances have rather taken the wind out of her sails, so to speak, her performances would probably have been regarded as very extraordinary indeed. She certainly has the makings of an exceptionally fine technic, and she showed by her performances of Bach's "Chaconne" and Mendelssohn's violin concerto, in which she was accompanied by the Queen's Hall Orchestra, that her artistic powers are considerably in advance of her years. But she has not Vecsey's technic or his certainty of attack or his maturity. Her playing is still that of a child, an exceptionally talented child, it is true, but a child nevertheless. She is almost sure to do great things, but at present her gifts need development, and it is good to learn that this concert was merely intended as a sort of trial flight, and that she is to be allowed to return to her studies. Her success was great and well deserved, but it would be an immense pity if an exceedingly promising child were to be spoilt, as so many others have been spoilt, by undue forcing.

On Thursday afternoon at the Queen's Hall took place the last symphony concert of the present season, and it was, at the same time, the last concert at which the Queen's Hall Orchestra, as at present constituted, will appear. The new regulations, to which I have alluded before, enact that no member of the Queen's Hall Orchestra may accept engagements which will interfere with his duties at the Queen's Hall, and, in consequence, many of its most prominent members have found themselves obliged to resign their positions. Before the promenade season begins in the autumn the orchestra will have been completely reorganized, and new faces will appear behind very many of the desks. Of course, most of us are sorry that it has been found necessary practically to disband an orchestra which has, deservedly, won a very high place in the public esteem. But there is no reason to suppose that the new orchestra will not be as good as the old after it has shaken together. Mr. Wood is a splendid trainer, and there must be plenty of excellent instrumentalists in London waiting to fill up the empty places. The program of Thursday's concert does not call for any particular comment. It was more or less of a historical character, and included Bach's third "Brandenburg" concerto, the "Academic," "Leonora No. 3" and "Magic Flute" overtures; the prelude to the third act of "Die Meistersinger," Schubert's "Unfinished Symphony" and "Till Eulenspiegel," and the performances were all excellent. The success of the afternoon, however, was scored by Fritz Kreisler, who gave a performance of Beethoven's violin concerto which was remarkable, even for him.

In the evening the Philharmonic Society gave an excellent program at the Queen's Hall. César Franck's great symphony has never been properly appreciated in this country, and the performances given of it are very few and far between. Yet it is surely one of the greatest of all modern symphonies, and it would indeed be difficult to tire of it. Dr. Cowen has shown before now that he understands Franck's music, and the performance that he conducted was really admirable. Like Franck's symphony, Dvorák's violin concerto has never been really appreciated, the reason being, no doubt, that it is so ungratefully written for the violin that violinists refuse to play it. Miss Annie de Jong is to be congratulated on the splendid spirit with which she attacked her exceedingly difficult task. She is evidently a player of great powers, and she not only possesses a fine technic but her performances are also

characterized by a vigor and breadth for which one looks in vain in the playing of most men. Brahms' rhapsodie for contralto and male voice choir, and in which the solo was superbly sung by Miss Muriel Foster, and a somewhat tedious clarinet concerto by Sir Villiers Stanford, the soloist being Charles Draper, also found places in the program.

The concert performance of Gluck's "Orfeo," given at the Queen's Hall on Friday evening by Signorina Giulia Ravagli, made one regret that this charming opera is never played at Covent Garden nowadays. Divorced from the stage it loses half its charm, but a concert performance is better than none at all, and that of Friday was, on the whole, very good indeed. "Orfeo" has always been Signorina's Ravagli's greatest part, and she certainly knows how the music should be sung. The Leeds Choral Union had come up to London on purpose to sing the choruses, while the smaller solo parts were taken with a reasonable amount of success by Miss Lydia Nervil and Miss Martha Cunningham.

Miss Ada Crossley was in splendid voice at the concert which she gave at St. James' Hall on Thursday evening to celebrate her return from her tour in South Africa and Australia. In everything that she does she invariably shows herself to be a splendid artist, and her singing of airs from Purcell's "Fairy Queen" and Gluck's "Iphigénie in Aulide" was characterized by beautiful taste.

Wilhelm Backhaus is a pianist who has improved immensely since he first appeared here. It has always been evident that he is the possessor of an exceptionally musical temperament and of a fine technic, but his performances have, till recently, been a little wanting in breadth. He is now, however, rapidly acquiring the qualities that he lacked before, and there was a degree of power in his performance of Schubert's "Wanderer" fantaisie such as he has never displayed before. His Chopin playing is invariably excellent, and he played a group which included the C sharp minor scherzo, the nocturne in B, the A flat valse and the C minor study, with a daintiness and charm which were altogether delightful.

Charles W. Clark's last two recitals, which took place on Tuesday last and yesterday, have been, in many ways, the most successful that he has given here. He certainly showed very conclusively that he is one of the finest baritones on the the concert platform. He is an artist to his finger tips, and one could not have wished for better selections of songs or for finer singing. He is always at his best in lieder, and a group included in yesterday's program, which contained Schubert's "Der Doppelgänger" and "Das Fischermadchen," Schumann's "Ich Grolle Nicht," Brahms' "Meine Liebe ist Grün," and Strauss' "Traum Durch die Dämmerung" and "Wie Solnten wir Geheim sie Halten," gave him opportunities of which he made the most. He is a singer whom we shall be glad to hear in London as often as he cares to visit us.

ZARATHUSTRA.

LONDON NOTES.

The Times of yesterday contains an advertisement which is worth producing in full. It runs as follows:

"Young gentleman, concert singer, with a wonderful tenor voice, desires the assistance of an influential personage for his advancement. Address Tenor, care of 54 New Oxford street."

It is to be hoped that the advertiser will meet with the patron whom he is seeking.

On Thursday the members of the newly organized London Symphony Orchestra will give their first concert at the Queen's Hall under the direction of Dr. Richter. This orchestra, which consists of recently resigned members of the Queen's Hall Orchestra, includes some of the most eminent instrumentalists in London. It is stated that the new venture will be carried on as in Berlin and Vienna, where the members of the Philharmonic societies are their own directors, elect their own conductors and form a sort of musical republic. London is certainly large enough to support two first class orchestras, just as Paris supports the Colonne and Lamoureux orchestras. The Queen's Hall and London Symphony orchestras ought, therefore, not to interfere one with another, and nothing but good can come out of healthy competition. The musical amateur may, therefore, rejoice at the prospect of good things in the future. The program on Thursday will consist of the overture to "Die Meistersinger," Bach's suite in D, the overture to "The Magic Flute," Elgar's "Symphonic Variations,"

THE MUSICAL COURIER.

tions," Liszt's "Hungarian Rhapsody" in F, and Beethoven's C minor symphony.

David Bispham will give his only song recital this season at the St. James' Hall on Monday afternoon, the 13th inst.

The next concert of the Philharmonic Society will take place on Thursday, the 16th inst. Program:

Fantaisie, Francesca da Rimini.....Tschaikowsky Concerto, piano and orchestra, in C minor.....Beethoven Raoul Pugno.

Indian Rhapsody.....Cowen
(First time at these concerts.)

Piano solos—
Serenade à la Lune.....R. Pugno
Rhapsodie, No. 13.....Liszt
Raoul Pugno.

Symphony in D, No. 2.....Brahms

John Harrison has been engaged by the Royal Choral Society to sing the tenor part in "Elijah" on November 10th, and "Acis and Galatea" and "St. Cecilia's Day" on March 30, 1905, at the Albert Hall.

Their Majesties the King and Queen have given their patronage to the Crystal Palace Jubilee Concert, which will be held next Saturday afternoon. Sir August Manns will take charge of the choir and orchestra, numbering altogether 3,000 performers. It was as far back as October 20, 1855, that Sir August directed his first concert at the Palace, and the number of performances that he has since conducted there considerably exceeds 10,000.

Mme. Adelina Patti is giving her only concert this season next Saturday afternoon at the Albert Hall. Her list comprises Handel's "Angels Ever Bright and Fair," "Batti, Batti," from "Don Giovanni," and the "Jewel Song" from "Faust." That the diva will be persuaded to add to these several further items from her repertory there can be no doubt. On the same afternoon Jan Kubelik will present a program of violin music at Queen's Hall. Between rival attractions of such strength musical amateurs will have some difficulty in deciding where to spend the afternoon.

It has long been usual for the Bishops of Worcester, Hereford and Gloucester to act as vice presidents to the festival of the Three Choirs, and in view of the musical meeting at Gloucester next September, each of their lordships is communicated with. We are concerned only with the reply of Dr. Gore, through his chaplain, who said: "The Bishop of Worcester asks me to say he is quite prepared to accept the responsibilities of an official relation to the Worcester Festival, and he found the office to be not a sinecure. But he is not disposed to think these festivals in cathedrals the best way of using those places of worship, and he is not inclined to accept the kind request that he should be vice president and steward of the Gloucester Festival." It appears that other persons of local importance have declined to act, and there is some reason to fear a revival of the old crusade against using cathedrals for festival purposes. The volcano has only been slumbering; it now has begun to mutter and grumble, to what end will be apparent in due time. Meanwhile, we may wonder how it comes to pass that Dr. Gore, who objects to festivals in cathedrals, refuses his name to Gloucester, while, the conditions being exactly the same, he grants it to Worcester.

As chairman of the Music Publishers' Association, William Boosey has made an interesting and sensible communication on the subject of cheap music. The Musical Copyright bill will be read for the third time in the House of Commons next Friday, and Mr. Boosey desires to cor-

rect an absolutely erroneous impression, brought about by the opponents of the bill, to the effect that musical piracies are the direct outcome of a system of extortionate charges made by music publishers, who have thereby prevented the poorer classes from purchasing music at any price within their means. The public, he points out, have an ever increasing catalogue of cheap music, both of serious and light character, sufficient to last for a lifetime. An earlier act of Parliament, by limiting the term of musical copyright for forty-two or forty-nine years, called into existence numberless 2d. (4 cents) editions, printed on excellent paper, of every kind of musical composition. These editions, which can be obtained at all respectable music sellers, include countless classical masterpieces for the piano, by Beethoven, Chopin, Mendelssohn, Schubert, Schumann, &c.; selections from oratorios, such as "Elijah" and "Messiah"; and arrangements of songs and melodies from such operas as Gounod's "Faust" and Verdi's "Traviata" and "Trovatore," to name but a few among many equally popular. Even Wagner has been drawn upon, while hundreds of standard and classical songs are daily falling into the public domain. Surely here is a twopenny library sufficiently well stocked to satisfy the most greedy. Mr. Boosey, it will be seen, has no difficulty in making out a good case for the music publishers, to whom relief from the attacks of their unscrupulous adversaries should soon be afforded by the Legislature. In few European countries would a grievance such as theirs have remained for so long unremedied.

Miss Sibyl Keymer, who will have the assistance of Henry Wood and the Queen's Hall Orchestra at her concert at St. James' Hall on Thursday evening, is only eleven years of age. She is a pupil of Wilhelmj, and made a successful first appearance in public last March at the concert given by the Stock Exchange Orchestral Society at Queen's Hall, in aid of the Northeastern Hospital for Children. The little violinist will play the solo in Mendelssohn's concerto and pieces by Vieuxtemps, Wieniawski and Paganini.

A new cellist, Miss Ethel Nettleship, made her appearance at the Bechstein Hall on Wednesday evening, and made a distinctly favorable impression. She has already a considerable technic, and secures a pleasant, round tone, while her earnestness compels sympathetic attention.

Signor Arturo Tibaldi, the violinist, who gives a concert at the St. James Hall today, assisted by Mme. Emma Eames, is the godson of the Duke and Duchess of Connaught, who have given their immediate patronage to his concert.

Mme. Eleanor Cleaver has been engaged to sing the title part in six performances of Gluck's opera "Orfeo" in Orvieto, Italy, in the early autumn.

The Mozart Society is raising a fund to erect a memorial for the composer in Salzburg, to take the form of a school of music, a library and a museum of relics.

Herr Wilhelm Backhaus had the honor of playing before Princess Christian of Schleswig-Holstein at Schomberg House on Friday.

Miss Gertrude Peppercorn gives her first piano recital since her return from America on Friday next.

Concerts for the Week Ending June 11.

SUNDAY—R. A. String Band, Albert Hall, 3:30.
MONDAY—Mme. Alice Gomez's concert, St. James' Hall, 3;
Winslow Hall's concert, Salle Erard, 3; Señor Nunez's concert,

Bechstein Hall, 3; Miss Nellie Rowe's pupils' concert, Aeolian Hall, 3:15; Mlle. Paula Szalit's piano recital, Bechstein Hall, 8:30.
TUESDAY—Swedish Students' concert, Queen's Hall, 3; the Misses Conway's dramatic and musical recital, Steinway Hall, 3; Franz von Vecsey's violin recital, St. James' Hall, 3:30; Mrs. Adele Baldwin and Clarence Bird's vocal and piano recital, Bechstein Hall, 3:30; Oxford House Orchestral concert, St. James' Hall, 8:30.

WEDNESDAY—Signor Tibaldi's concert, St. James' Hall, 3; Josef Holbrook's chamber concert, Salle Erard, 3; Miss Nellie Chaplin's Ancient Dances representation, Albert Hall Theatre, 3:30 and 8:30; Madame Grimaldi's piano recital, Salle Erard, 8:30.

THURSDAY—London Symphony Orchestra's first concert, Queen's Hall, 3; Albert Fryer's piano recital, St. James' Hall, 3; Senhor da Motta's piano recital, Bechstein Hall, 3; Miss Sibyl Keymer's violin recital (with Queen's Hall Orchestra), St. James' Hall, 8:30.

FRIDAY—Henry Bird's concert, St. James' Hall, 3; Mr. Wolff's concert, Aeolian Hall, 3; Miss Gertrude Peppercorn's piano recital, Bechstein Hall, 8:30.

SATURDAY—Herr Kubelik's violin recital, Queen's Hall, 3; Jubilee concert, Crystal Palace, 3; Madame Patti's concert, Albert Hall, 3; Mrs. Norman O'Neill's piano recital, Aeolian Hall, 3; Messrs. Zur-Muehlen and Rudolph Zwintscher's Schubert recital, Bechstein Hall, 3:30.

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To one unacquainted with Mrs. Dunning's system this language must seem extravagant. The method employed by Mrs. Dunning in presenting the principles of music follows the lines advocated by Pestalozzi and Froebel in their theory of primary education, namely, that appeal shall be made to the child mind through the senses, using objects to convey impressions, rather than seeking to develop abstract ideas by dry and formal definition—a course always irksome and discouraging both to the child and his instructor.

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The normal classes for teachers are under Mrs. Dunning's personal instruction, as she very properly believes that to no one but the originator of the system should be intrusted a course of training for prospective teachers; not only that the advancement of each normal student may be most rapid and complete, but also in order to insure the musical welfare of the child nature that is to come under their future guidance. Those who are interested in availing themselves of the benefits to be derived from this course of primary musical instruction should immediately communicate with Mrs. Dunning, 225 Highland avenue, Buffalo, N. Y.

The teachers' course of normal instruction will begin on July 11. The full course of tuition covers a period of three weeks.

Allen C. Hinckley at Covent Garden.

OSCAR SAENGER has been notified that his pupil, Allen C. Hinckley, has appeared at Covent Garden with great success. He sang Landgraf ("Tannhäuser") with Ternina, Van Dyck and Van Rooy in the cast and Richter conducting. Richter was warm in his praise of the young basso.

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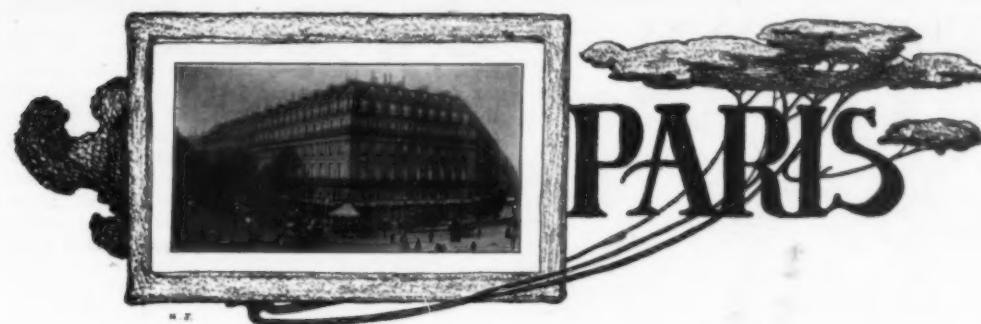
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GRAND HOTEL,
BOULEVARD DES CAPUCINES, PARIS.
June 9, 1904.

JAN KUBELIK'S "Concert d'Adieu," his farewell concert in Paris for this season at the Châtelot Theatre last night, was a tremendous success, the house being practically sold out. The day previous a Paris court had decided that Kubelik could play this final concert with the assistance of the Lamoureux Orchestra, declaring at the same time that the violinist was absolutely justified in his refusal to play with Le Rey's orchestra. Thus, there was in store also a friendly greeting for M. Chevillard when that gentleman made his appearance to conduct the Lamoureux orchestra, and after the playing of the overture the audience was quite in the mood to receive the Bohemian violin virtuoso with open arms and a hearty welcome. Kubelik's playing of the Mendelssohn concerto was listened to with breathless attention, except for the many interruptions by such of the audience who never can refrain from expressions of bravo and applause at the first and every seeming opportunity to vent their pent up emotions. The enthusiasm at the close of the concerto was very warm indeed. After the Paganini concerto the applause became noisy and stormy, absolutely deafening and leading to encore numbers.

An enjoyable feature of this last Kubelik concert was the splendid piano playing of Mme. Katharine Goodson (an unknown pianist in Paris before last night), who essayed most successfully the E flat concerto of Liszt. Madame Goodson's performance was characterized by sure and brilliant technical execution, musicianly phrasing, considerable temperament and nervous force under perfect control. Her playing pleased immensely; she was recalled and obliged to add an encore number.

Ludwig Schwab, as Kubelik's piano accompanist, did excellent work in a musicianlike and sympathetic manner. The orchestra under M. Chevillard kept well with the soloists in their privileged interpretations.

The concert given by Armand Forest, violinist and leader of a quartet bearing his name, was well attended at the Salle des Agriculteurs. Madame Monteux-Barrière, a pianist always at her best in ensemble playing; Mlle. Mathieu D'Ancy, a soprano, and M. Pierre Monteux, viola, and M. Diran Alexanian, cello, were the assisting artists. M. Forest, both in concerted music and as a soloist, appeared to excellent advantage, the Bach chaconne, Beethoven romance in F and the Bruch "Fantaisie Ecossaise" eliciting much applause.

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OTTOKAR MALEK.

HE Bush Temple Conservatory of Music, of Chicago, has again added to its series of successes by securing the services of Ottokar Malek, the great Bohemian pianist, as a member of its already remarkably strong faculty. Kenneth M. Bradley, the director, is to be congratulated on the wonderful ensemble of artists he has brought together. The institution, which is not yet two years old, has a faculty second to none in any conservatory in America.

Ottokar Malek's career as a pianist is attracting the attention of the musical world. This gifted child of Bohemia made his début with Kubelik, whose European triumphs he rivaled in a remarkably successful series of concerts throughout Russia, Austria and Germany. During the past season Malek has repeated this feat in a series of over fifty concerts in America.

Malek has a most remarkable pair of hands, whose reach and dexterity bid fair to outrival those of the world's greatest masters, and he shrinks from no technical difficulties. Some years ago such assertions would have been viewed with skepticism, but in the light of what Bohemia has done recently by way of producing artists, the critics of Prague, Moscow, Warsaw, Vienna, Bucharest and other important points where Malek has appeared demand the most respectful attention. He has played with immense success as soloist with the celebrated Bohemian String Quartet—the most famous of its time—comprising Carl Hoffman, Oscar Nedbal, Hans Wihan and Joseph Suk, the latter the eminent composer.

Malek's teachers were Alfred Grünfeld and Theodore Leschetizky, and the influence of both these masters is clearly traceable in his playing. He has taught with great success in Prague and privately in Chicago, and his genial personality, added to his thorough musicianship and strong interpretative sense of the widely different schools, will soon place Ottokar Malek among the world's greatest pedagogues. He begins his teaching in the Bush Temple Conservatory on June 27.

From George Sweet's Studio.

MISS LOLA SURFACE has received some good offers for concert and society engagements since she returned to her home at Gallatin, Mo. Miss Surface studied with George Sweet during the winter. Her voice is a flexible, high soprano of beautiful quality. The young singer has already given a number of recitals in the Middle West.

William Wall Whiddit, a promising tenor and excellent organist as well, has had a busy winter in Norfolk, Va. Mr. Whiddit is soon to return to New York to continue his studies with Mr. Sweet throughout the summer. Mr. Sweet is also to teach numerous other out of town pupils and teachers here during July and August.

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S. C. BENNETT will spend his time this summer mostly at his studio in Asbury Park, N. J., and his work will be limited to vocal teachers and professional singers. Mr. Bennett's ideas of voice building and interpretation are the result of thirty years' experience in the special line of correcting faulty tone production, and he is able to detect many little errors in a singer which many listeners would fail to discover, and with his wide experience along this line he makes his teaching productive of the most satisfactory results.



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OCEAN GROVE, June 18, 1904

HE engagement of Schumann-Heink for Ocean Grove is another stroke of enterprise on the part of Tali Esen Morgan that will bring the musical festivals given at this popular summer resort more prominently than ever to the attention of the musical world.

Mr. Morgan and his corps of assistants opened the Auditorium offices last Monday, and now everything is hustle and bustle in and around the place. The orchestra will not arrive until next week, though the opening concert is to be given next Saturday night, with Mme. Edith Dumond, of Philadelphia, and John H. Duffey, of New York, as soloists. The chorus is gradually getting together, though as yet there are only about 100 members. It will probably number 200 before Saturday.

Alexander McGuirk, who was Mr. Morgan's assistant last year, will be here over Sunday, and will then go to Thousand Island Park, N. Y., where he will take charge of the music under Mr. Morgan's direction. The business department will be looked after by Grace Underwood, who has had several years' experience in this line of work in Mr. Morgan's office. The office at Ocean Grove will be in charge of Mayme E. Rash, and Mr. Morgan's musical assistant will be Frederic Charles Freemantel, of Philadelphia. Benjamin Francis Chandler will be advertising manager and J. H. Emory will be the secretary of the chorus.

The schedule of concerts as prepared up to this writing is as follows:

OPENING CONCERT, Saturday, June 25—Festival chorus, and Edith Dumond, soprano, and John H. Duffey, baritone.

ALLEGORY OF THE WAR, Saturday evening, July 2—As given at the Chicago World's Fair by Silas G. Pratt. Chorus, orchestra, brass band, soldiers, stereopticon views, with Frederic Leon Percippe and other soloists.

"**STABAT MATER**" (Rossini's), Saturday evening, July 9—Soloists, Eva Gardner Coleman, soprano; Marie Stillwell, contralto; Albert Quesnel, tenor, and Julian Walker, basso. Full chorus and orchestra.

MUSICAL RECEPTION, Monday evening, July 11—Chorus and orchestra. Soloists, Edith Bodine, soprano; Donald Chalmers, basso. Promenade concert from 9 to 10.

"**ROSE MAIDEN**" (Cowen's), Saturday evening, July 16—Soloists, Alice Merritt Cochran, soprano; Helen Niebuhr, contralto; John Young, tenor, and T. Herbert Harrison, baritone. Chorus and orchestra.

SCHUMANN-HEINK CONCERT, Saturday evening, July 23—Other noted soloists and chorus and orchestra.

"**ELIJAH**" (Mendelssohn), Wednesday evening, July 27—The New York Festival chorus and the Ocean Grove Festival chorus, 700 voices. Orchestra of eighty. Soloists, Anita Rio, soprano; Dan T. Reddick, tenor, and Gwilym Miles, basso. Special excursion from New York, 1:15 p. m., from Liberty street.

"**HOLY CITY**" (Gaul), Saturday evening, July 30—Ocean Grove chorus and orchestra. Soloists, Viola Waterhouse, soprano; Mary Byrne-Ivy, contralto; Edward Walker, tenor, and Frederic Leon Percippe, baritone.

"**ROSE MAIDEN**" (Cowen), Wednesday evening, August 3—Ocean Grove chorus and orchestra. Soloists, Beatrice Fine, soprano; Harriet Foster, contralto; Frederic Charles Freemantel, tenor, and Percy Hemus, baritone.

"**CREATION**" (Haydn), Saturday evening, August 6—Philadelphia Festival chorus, New York Festival chorus and Ocean Grove Festival chorus, 900 voices. Orchestra of eighty. Soloists, Ruby Cutler-Savage, soprano; Reed Miller, tenor, and Henri G. Scott, basso. Special New York train.

CHILDREN'S FESTIVAL, Thursday evening, August 11—Chorus of 1,000 children, Royal Gipsy Chorus of 100, Mikado Mandolin Club of sixty. A. A. Farland, banjoist; Jack MacDonald, boy soprano; Edna White, child cornetist. Oriental night.

"**THE MESIAH**" (Handel), Thursday evening, August 18—New York Festival chorus and Ocean Grove Festival chorus, 700 voices; orchestra of eighty. Soloists, Anita Rio, soprano; Geo. W. Jenkins, tenor; William Harper, basso. Special train from New York, leaving Liberty street at 1:15. Round trip fare \$1.

"**HOLY CITY**" (Gaul), Sunday afternoon, August 21—Ocean Grove Festival chorus and orchestra.

MUSICAL JUBILEE, Tuesday evening, August 20.

LAST ORATORIO, Wednesday evening, August 21.

Among the other artists who will appear during the season may be mentioned Hans Kronold, cellist; Deco Nemes, violinist; Cecilia Bradford, violinist; the Park Sisters, cornetists; Helen Marie Burr, harpist; Arthur Parker, violinist; David Gootenberg, violinist; Alma Webster Powell, soprano; Elanore Marx, soprano; Bianca Holly, soprano; Mortimer Howard, tenor; Everard John Caithrop, tenor; Edw. Vaughn, tenor; John Perry Boruff, baritone; Mrs. Russell King-Miller, contralto, and several others.

All the regular religious services will begin next Sunday. Preaching in the Auditorium and Yatman's young people's meetings in the Temple. Of course the great crowds will not reach here until after July 1.

Ocean Grove is certainly a most unique place. In many ways it is shut completely out of the world. It is bounded on the east by the ocean, on the south by Fletcher Lake, on the north by Wesley Lake and on the west by iron gates. There are no street cars within its boundaries, and saloons

are unknown. Ladies go bare headed the season through, and everywhere you go there is a spirit of cordiality and comfort. It is a veritable paradise for the children, and hundreds of families spend the season here, for the reason that the little ones can have all the fun and frolic they desire and yet be perfectly safe. Truly there is only one Ocean Grove, and the fact that people return here season after season is the best proof of its popularity. Asbury Park, just across Wesley Lake, is provided with more and higher priced hotels, and with these can be found the usual excitement of enjoyments of the general summer resort. All agree that the great concerts given in the Ocean Grove Auditorium have done more to bring people to the coast than anything else. They are now the one leading attraction from Atlantic Highlands to Point Pleasant.

THE WASHINGTON UNIVERSITY OF MUSIC.

FRAULEIN VON UNSCHULD, the Vienna musician and court pianist to the court of Roumania, is pushing affairs for the opening of the Washington University of Music on October 1.

Fraulein von Unschuld has qualities fitting her for this high and responsible position. One above all others is her admirable sincerity. She has all the best of the Old World seriousness in regard to art, its ideal, standard and teaching. She has been graduated with high honors from the best and highest institutions of music in Austria, not only as student of music but as its teacher, holding diplomas from the government for both. She is, besides, possessed of rare gifts as executive artist in piano and in violin, and she has back of her art that depth of knowledge and reverence for it that is known only to great artists and teachers. She opens her university in Washington without any desire for display, for show or artifice, but with a profound determination to found an institution of music education of the best stamp, modeled, as far as possible, after the most approved conservatories of Europe.

As proof of the fitness of Fraulein von Unschuld to head a great educational enterprise the following may be cited:

From the Conservatorium of the Society of Friends of Music in Vienna:

"We hereby declare that Maria von Unschuld terminated the regular course of study adopted in the institution for the piano. She finished studies of the principal subject with excellent results, attended eagerly, and studied in addition all the several necessary secondary divisions and exercises, underwent the regular examinations of the institute, and at the public concours won the first prize. Fraulein von Unschuld receives this diploma as a certificate that she has attained the degree of a matured and finished pianist."

The above is duly signed and translated by the authorities.

Fraulein Unschuld von Melasfeld, born in Moravia, studied in the national and city schools of Krema, and received her education in piano playing, the history of music, harmony, &c., in the Conservatorium of Vienna. She at once announced herself as candidate for the profession of teacher in piano playing and studies necessary thereto, of which the following questions are an indication:

Essay upon the importance of Weber in music; expression, characteristics of the old methods of piano playing, how the execution differed from that of our time, and what that is valuable has remained; what is understood by concords, discords, &c., with examples as to use of chords and keys and musical construction. The answers to these and other intricate problems were pronounced "admirable, showing mastery of the whole sub-

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ject, and originality of method in the expression of knowledge."

In the general pedagogic examinations, of which Dr. Dietz was one of the examiners, the result was equally satisfactory. Such topics were embraced as history of music, opera in France and Europe, Mozart, playing of studied pieces (examiner Bachs), sight reading, transposition, knowledge of theory, harmony (Prof. Krann), chords, modulation and general knowledge. All these were pronounced "astonishingly good," "most admirable," "excellent," &c. As a result Maria von Unschuld was declared a distinguished teacher of music in the school of teachers by Dr. Julius Spangler, imperial inspector of schools in Austria.

For higher examination in violin and in the school for the education of teachers for same Fräulein von Unschuld was found equally admirable in written and verbal examination under Prof. Carl Hoffman.

In Austria, as in many European countries, such examinations and diplomas are made a necessity, and must precede the possibility of founding an institution of learning in music. From the above it may be seen that the president of the Washington University comes to us properly prepared for her position.

Fräulein von Unschuld will be president of the Washington University; Prince Alfred de Croix, of Belgium, vice president; J. C. Monaghan, of Washington, treasurer; Henry P. Cole, of Massachusetts and Washington, secretary, and B. Slater, of Washington, assistant secretary.

The faculty will be a strong one, as follows:

Miss E. Slater, pupil of Fr. von Unschuld, president of piano work; singing (concert and operatic), Mrs. El Prox, New York, graduate of the Dresden Conservatory; organ, counterpoint, composition, orchestration and orchestral practice, Dr. H. H. Wetzler, of New York (conductor of the New York Symphony Orchestra); violin, F. C. Goldsborough, graduate of the Vienna Conservatory; violoncello, Anton Hegner, of New York; military music, Lieut. W. H. Santelmann, conductor of the U. S. Marine Band; dramatic art, elocution, &c., C. Koehler; history of music theory, the president; demonstrations on the instrument, the president, vice president and Mrs. Geo. Lamasure; harmony as principal and secondary subject, Mrs. C. W. Thompson; chamber music, piano ensemble and sight reading courses, the vice president; church music course, historical programs, under direction of president, vice president and other teachers; French and other languages, deportment, stage dancing, conversation and literature, &c., will all be under competent authorities, to be announced later. Band music will also be taught by specialists in their lines.

All communications in regard to the school should be addressed to the secretary, Henry P. Cole, 1333 F street N. W., Washington, D. C.

Madame Von Klenner's Pupil.

MRS. PAULINE GURGANUS, director of the vocal department of the Judson Institute, of Marion, Ala., has been spending the past week with her teacher, Madame Von Klenner. She sailed June 18 for Europe, but will come back in August so as to continue her studies with Madame Von Klenner before returning to her college work the 1st of October. Several pupils of Mrs. Gurganus have continued their studies with Madame Von Klenner during the past season, and a number have engaged for next season.

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"A cultivated artist" — Daily Telegraph.

"A singer with a grasp upon his art which is not too common in these days. He is a thorough artist." — Musical Courier (New York).



MAUD POWELL AGAIN NEXT SEASON.

OVERS of the beautiful in violin art will be delighted to hear that Miss Powell will be heard in America again next year. She has just finished a most prosperous season, dating from January 21 and 22 at the New York Philharmonic to May 27 in



MAUD POWELL.

recital for the Outlook Club in Montclair, N. J., having played during that time in more than forty concerts, including orchestral, club and miscellaneous concerts, also recitals and festivals. Never has Miss Powell's playing won more spontaneous outbursts of enthusiasm from her listeners or more varied superlatives of praise from the press. Perhaps the following quotation best expresses the improvement that is felt in her playing, great an artist as she has been so many years:

"* * * Like Kipling's ship, Miss Powell has found herself during her professional trip to Europe. Perhaps she does not play the violin better than she did two years ago, for she has been a fine artist a good many years now, but her command of her audience has increased. She now has that authority which comes with a consciousness of power, and it has broadened, ripened and sweetened her art. In her 'prentice days

she used to have an ambition to play 'like a man,' but now she has found the beauty of the feminine note—when womanliness does not connote either weakness or imperfect preparation. A subtle feminine charm now marks Miss Powell's mastery of the violin—a mastery which proclaims itself in breadth and sweep, and in technical perfection. * * * It was superb violin playing, * * * and that last was melody for the gods."

Some of Wolsohn's Stars.

THE following is a partial list of the concert attractions to appear under the sole management of Mr. Wolsohn during the coming season:

José Hofmann, who will open his tour in California October 3.

Mme. Kirkby Lunn, the English contralto.

Signor Campanari, who will confine himself entirely to concert work next winter.

Anton van Rooy and Marcel Journet, who are available until the opening of the opera season.

Mme. Louise Homer, who is to sing at the coming Worcester Festival and other important concerts before the beginning of the opera season.

Ellison van Hoose, who is to be heard in a number of concerts before and after his tour with Madame Melba.

Anton Hekking, the German cellist, who will make his reappearance after an absence of ten years in New York city in November next.

Maud Powell, violinist.

Herbert Witherspoon, basso.

Adele Aus der Ohe, pianist.

Mme. Fannie Bloomfield Zeisler, her Eastern tour beginning October 29 in New York city.

Mrs. Hissem de Moss, soprano, who will sing at the coming Worcester Festival in two miscellaneous concerts.

Shanna Cumming, who is to make a four weeks' tour in October.

The Kneisel Quartet for their Southern and Middle Western tour, beginning in January.

Fritz Kreisler, who will make his reappearance in New York early in January.

The Stradivarius Industry.

THE Stradivarius violin myth long ago ceased to win any credence in New York, and accidental discoverers of those rare instruments have found it to their advantage to sell them in other cities. The easy method of manufacturing a Stradivarius in a way to meet the modern requirement is too well understood. For a very moderate sum the labels bearing the words "Antonius Stradivarius Cremonensis faciebat, Anno 1779," in Roman letters, on faded and yellow paper, may be bought in packages and applied to the inside of a violin. One of these is capable of awakening no end of excitement among the credulous. But in New York, where these paper labels are so readily to be purchased at small expense, it is difficult to awaken interest.—Exchange.

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CINCINNATI.

CINCINNATI, June 18, 1904.

"**S**HAKESPEARE in Music" was the attractive title of a very interesting program prepared by Mrs. William McAlpin for her closing students' recital. It was a unique event, for never before in the educational work and phases of this city has such a task been undertaken. The idea itself was original with Mrs. McAlpin, and as consistently as it was beautifully carried out. The work of adhering to the text of Shakespeare and adapting the translation to the music is the evidence of a scholarly littérateur as well as musician. The selections were from "Hamlet," "Othello," "Macbeth" and "Midsummer Night's Dream." Mrs. McAlpin was required to utilize her knowledge of the languages in making translations from the French and Italian, in which the operas were originally written. The high appreciation of Mrs. McAlpin's talent by a discriminating public was in complete evidence, for the Scottish Rite Hall was packed to its capacity by the musical élite and dilettante of the city. The musical profession, too, was in numerous and distinguished evidence. The operatic selections were given with elaborate costumes and scenery. Mrs. McAlpin directed the entire performance and played the accompaniments with a discriminating taste and ability.

The scenes and cast were the following:

SCENES FROM SHAKESPEARE.	
Othello	Verdi
Desdemona	Marie Collins Blackman
Emilia	Julia Hettrich
Machbeth	Verdi
Lady Macbeth	May Perin
Hamlet	Thomas
Queen	May Perin
Ophelia	Janet Langlands Thomson
Hamlet	E. Payson H. Burnham
Horatio	William Leroy Payne
Midsummer Night's Dream	Mendelssohn
Titania	Vera Blair Stanley
Hermia	Marie Collins Blackman
Helena	May Perin
Fauchlossom	Jane Gordon Speth
Cobweb	Mollie A. Cassidy
Mustard Seed	Ida F. Betsche
Puck	Quesie Foote
Bottom	Christopher Booreld

During the intermissions the following miscellaneous program of solo numbers delighted the audience:

Come to Thy Window	Grieg
	William Leroy Payne.
Aria, La Traviata	Verdi
	E. Payson H. Burnham.
Oh, Thou Sublime, Sweet Evening Star, Tannhäuser	Wagner
	Hamilton B. Taaffe.
Stein Song, Prince of Pilsen	Charles H. Thomson.
Quartet, Hamilton B. Taaffe, Charles H. Thomson, William Leroy Payne, E. Payson H. Burnham.	

I Love You So	De Koven
Caro mio ben	Christopher Booreld.
Still wie die Nacht	Giordano
Forgotten	Bohm
I Love You, Dear (The Burgomaster)	Cowles
William Leroy Payne.	

Without going into any detail as to the soloists in the operatic as well as the concert part of the evening, it may be emphasized that they evidenced the best methods of training, and their work was the best test of the conscientious, high art endeavor and rare ability of Mrs. Alpin as a teacher and trainer for the concert as well as operatic stage.

The continuation of the annual closing series of concerts at the Cincinnati Conservatory of Music during the present week Theodor Bohlmann presented his students in two recitals of striking force and interest. As a teacher of the piano no one ranks any higher than Mr. Bohlmann, and his pupils all show the groundwork of thorough principles in their preparatory training for the expression of high art. Not a few of them, with exceptional talent, have already acquired that degree of proficiency and ripeness which removes them from the students' ranks and places them in professional lines. On Tuesday evening, June 14, the following students of his class were heard: W. F. Luby, Miss Marie Pierik, Miss Evelyn Windham, Miss Bessie Sharp, Miss Jane McCrosky, Miss Katherine Egan and George Leighton. The pianists were assisted by Miss Clara Herzog, one of the vocal pupils of Miss Clara Baur and Miss Elsie Fritsch, the violin pupil of Mr. Tirindelli, who has created a sensation wherever she has played. Miss Herzog sang her aria from "Don Giovanni" with a great deal of grace of expression and interpretative sentiment.

The program was as follows:

Concerto, E flat major (first movement)	Mozart
Cadence by Hummel.	
Orchestral part on second piano	
W. F. Luby.	
Frühlingsrauschen, op. 32, No. 5	Sinding
Valse, Impromptu, A flat major	Liszt
Polka de Salon, op. 7, F sharp major	Smetana
Staccato Etude, op. 26, No. 4, E major	Thalberg
Aria, Batti Batti, Don Giovanni	Mozart
Sonata, op. 31, No. 3, E flat major	Beethoven
Miss Bessie Sharp.	
Ballade, op. 7, No. 1, G minor	Rheinberger
Soirée de Rossini, No. 9, La Danza; Tarantella in A minor	Liszt
Miss Jane McCrosky.	
Violin solo, Introduction and Rondo Capriccioso	Saint-Saëns
Two Rhapsodies, op. 79, B minor—G minor	Brahms
Scherzo for piano and orchestra, from D minor concerto	Litolff
Orchestral part on second piano	
George Leighton.	

On Wednesday evening, June 15, more pianists of Theodor Bohlmann's training were presented. They were assisted by John Hoffmann, Miss Clara Baur's tenor, who promises to be in the first ranks some day, and whose voice has an exceptional musical quality of much lyrical sweetness and purity. The program was as follows:

Sonata for two pianos, D major

Mozart

Etude, B flat minor, op. 104, No. 1

Mendelssohn

Etude, A flat major, op. 120, No. 1

Raff

Intermezzo Scherzoso, from Carnivale di Milano, op. 21

No. 9

Bülow

Polonaise, op. 9, No. 6, B major

Paderevski

Sonata, op. 2, C major

Beethoven

Miss Jane McCrosky.

Songs—

Berceuse, Jocelyn.

Godard

Die bist wie eine Blume

Schumann

Widmung

Schumann

John Hoffmann.

Variations on the name "Abegg," op. 1, F major

Schumann

En Automne, from op. 36

Moszkowski

Étincelles, from op. 36

Moszkowski

Valse, op. 64, C sharp minor

Chopin

Etude, op. 10, No. 3, E major

Chopin

Etude de Concert, No. 3, D flat major

Liszt

Miss Mai Wilson.

Ballade, op. 23, G minor

Chopin

Scherzo, op. 54, E major

Chopin

Concerto, op. 45, G major, for piano and orchestra

Rubinstein

Miss Maud Stephenson.

On Saturday evening another beautiful concert was presented, the vocalists being pupils of Miss Clara Baur and Miss Frances Moses, and the pianists pupils of Frederic Shaler Evans.

The commencement exercises take place on Monday evening.



Richard Schliewen, violinist, gave a recital on Monday night in Oil City, playing the Mendelssohn concerto, "Airs Hongroises" of Ernst, "Gypsy Dances" of Sarasate, and a number of encores. He also fills an engagement at Greenfield, Ohio, on the 24th with W. S. Sterling, organist, when he will play the air by Bach, "Chaconne," and a miscellaneous program. Mr. Schliewen is an artist and much in demand.

J. A. HOMAN.

Grace Whistler Misick.

MISS GRACE WHISTLER MISICK'S engagements for this month include: June 2, Chicago Woman's Press Club; June 8, Omaha (Neb.) Festival; June 8-13, Iunes' Band at Omaha; June 20-22, Oberlin (Ohio) Choral Union; June 27-30, Music Teachers' National Association, St. Louis, Mo., July 11-14, Miss Misick will give recitals of English ballads at Spokane, Wash. Next year the singer will tour with Ovide Musin.

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JANUARY 6 TO 14.

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BOSTON.

BOSTON, June 18, 1904.

MRS. FREDERIC MARTIN sailed on the *Ivernia* last Tuesday with her husband, Frederic Martin, and will spend the summer studying in Paris. Mrs. Martin has studied with Madame Edwards during the past four years, and it is through her counsel that Mrs. Martin will study with Delle Sedie this summer.



Madame Edwards' hours are still well filled, and she will teach late into the summer, taking only a short vacation to visit St. Louis and Chicago before the season opens next autumn.



One of the interesting events of the past week was the recital given in Huntington Chambers Hall on Wednesday evening by the vocal pupils of Madame Birdsall-Strong. While all the pupils did well, the singing of Miss Estes was especially noticeable. She sang numbers by Donizetti, Holmes and Lotti. Her voice has gained in scope and beauty during the past season. Miss Mitchell, in her two songs, showed a mezzo soprano voice full of warmth. Mrs. Birch has a sweet soprano voice which she used well in her two selections. Miss Hayden sang well in her several numbers. Miss Penney gave songs by Lynes and Pergolesi, and Miss Pedersen "Ah Rendimi," by Rossi. Miss Coxeter, who sang two numbers, has in addition to her singing studied the piano with Madame Strong, and played solos by Chaminade and Richard Strauss. The verdict was that the recital was remarkably successful. The recital was followed by a reception in the hall parlor, and Madame Strong was assisted in receiving by Mrs. Henry M. Soule. Among the many musical people present were S. B. Whitney, W. L. Whitney, of the Whitney School; Mme. Vinello Johnson, Madame Smart, Miss Edith Castle, Mrs. M. Ingles James and Miss Pierce.



Mrs. May Sleeper Ruggles gave two pupils' recitals during the week, one on Wednesday evening at Auburndale, and one on Thursday evening at Wellesley.



Carl Sobeski and students gave an evening concert at Lawrence on June 6. Miss Gertrude Hemenway, Eugene Woodberry, Mrs. N. B. Russell, Miss Sarah Peckover, Miss Ethel Adams and Edward M. Carney took part, Mr. Sobeski singing two groups of songs. In reference to the

closing recital of Carl Sobeski's pupils, given June 10, the Times said: "Rarely does one find better voice control, more perfect purity of tone, easier vocalism or better voice placing than Mr. Sobeski's pupils, one and all, evinced. That he has a splendid method for vocal teaching and that he knows how to impart that method successfully to others, was undisputedly proven last Friday evening. The program was a most ambitious one. Its numbers showed Saint-Saëns' air from 'Samson and Delila,' which was sung most acceptably by Miss Sarah Peckover, and cavatina 'Dio Poscente' (Gounod), sung splendidly by I. Price, with many other equally classical selections.

"Miss Worthley sang the 'Tannhäuser' scene like the artist she is. Miss Evelyn Kendall also contributed much to the success of the evening in the 'Lohengrin' number, and 'The War Song' (Edward Elgar), sung by Charles Turner, was particularly well rendered, his deep bass voice showing to great advantage.

"A pupils' recital does much to place before the critical public the best and the worst of a teacher's endeavors. It is in these public performances that one defines the worth of certain vocal instruction and sees evidences of its practical help. To attend a pupils' recital where delight and musical pleasure is afforded is not enough; one must realize a fundamental musical training that gives finished musical perfection, and this Mr. Sobeski's pupils all showed. Voices under his able tutelage become round, full and resonant, with a timbre that is beautiful and reveals stability of tone. Mr. Sobeski can be congratulated on this year's endeavors, for his former pupils showed much progress, his many new ones a quick appreciation of his own vocal methods.

"Mr. Sobeski will remain in and about Boston until August, when he goes to Newport for two weeks, then to Canada on a fishing trip, returning to Boston in September to resume his musical work."



Heinrich Schuecker, accompanied by Mrs. Schuecker, will sail for Europe on June 28, after the Pop concert season closes. They will visit London and Paris and other places on the Continent, returning the first of October for the Symphony concert season.



There was a large audience present in Huntington Chambers Hall at the song recital given by the pupils of Mme. Vinello Johnson, June 6. The pupils were assisted by Miss Marion Whiton and J. T. Whelan at the piano and Frank S. Currier, violinist. The program opened with three songs by Miss Maude McKee. Miss Gertrude Crosby, who has a brilliant soprano voice, sang two songs. Mrs. W. J. Stoddard was heard in three numbers. Miss Helen True's

singing gave much pleasure. Miss Olga Branderburg sang two songs by Franz. Miss Irene Rimbach sang "A Memory" and two other numbers with violin obligato. Mrs. L. M. Wallace sang "When Celia Sings," by Moir; "Autumn and Spring," with violin obligato, by Weil. Miss Deborah Corlew was successful in three songs by Cowen and Hahn, and Miss May Belle G. Dadimus sang "Thou're Like to a Flower," by Liszt, and "Orpheus With His Lute," by Sullivan, in an artistic manner. A violin solo by Mr. Currier added to the evening's enjoyment. Throughout the evening the applause was frequent and long continued.

Beatrice Fine's Engagements.

MISS BEATRICE FINE recently filled a week's engagement in Philadelphia, where her charming manner and beautiful soprano voice pleased a multitude of music lovers. She has been booked to sing at Ocean Grove in August the soprano role in the "Rose Maiden," with the chorus and orchestra under the direction of Tai Esen Morgan. Two concerts in Savannah, Ga., in September have been booked, and there has been such a great demand for her return to Philadelphia that she will return in July for another week. Arrangements have been made for a recital in Pittsburgh early next season, and for the second Banks' Glee Club concert in Carnegie Hall of this city. The outlook already for the coming season is promising.

In speaking of her work in Philadelphia the Inquirer of that city said:

"Philadelphia knows a good singer when it hears one, and we have heard one this week in Beatrice Fine, soprano, of New York. She sang her arias with great style and assurance, showing a voice of exceptional sweetness."

Creatore at Manhattan Beach.

NEW YORK is now to be offered an opportunity to hear Creatore and his Italian band under favorable conditions, so that the organization and its famous leader may be judged from a purely artistic standpoint. Arrangements have been made for Creatore to appear at Manhattan Beach as an extra attraction for ten days, commencing Saturday, July 2. His band concerts will be given in the music hall every evening and five afternoons, independently of the other attractions in the theatre.

Following the Manhattan Beach engagement, Creatore will appear for two weeks in Buffalo, and play for the balance of the summer in the large Chautauqua assemblies. In the fall he will play at the Pittsburg Exposition and for the whole month of October in Boston. The winter season will be spent in California.

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European Notes.

The vocal pupils of the Vienna Royal Conservatory gave their annual operatic performances with customary success. The programs comprised single acts from "Don Juan," "Rienzi," "Hamlet," "Aida," "Merry Wives of Windsor," "Der Waffenschmied," "Undine," "Mignon," "Lohengrin," "Fidelio," "Barber of Bagdad," "Hänsel and Gretel," "Taming of the Shrew" and "Czar and Carpenter."

There will be a Mozart festival at Salzburg, under the direction of the Dresden conductor Von Schuch.

Christina Sistermans, the wife and pupil of Anton Sistermans, the well known singer, recently made her débüt in concert at Wiesbaden and scored a pleasant success.

Donizetti's "Don Pasquale," in Bierbaum and Kleefeld's revised version, was given recently at Cologne, and made an extremely favorable impression.

The Munich and Mannheim Operas have accepted Weingartner's "Orestes" trilogy for performance next season.

Stuttgart Opera: June 5, "Daughter of the Regiment"; June 8, "Philemon and Baucis"; June 9, "Lohengrin"; June 12, "Tannhäuser."

Karlsruhe Opera: June 5, "Taming of the Shrew"; June 9, "Flying Dutchman"; June 12, "Meistersinger."

Prof. Müller-Hartung, formerly director of the Weimar Conservatory, celebrated his seventieth birthday a fortnight ago.

The new Bucharest singing society, Horla, has elected Juarez Movilla to the position of leader.

Director Karl Mengewein, of Berlin, has been decorated with the Crown Order of the Fourth Class.

Kalman Ronay, the violinist, has been appointed "Virtuoso to the Court of Roumania."

Prof. Dr. Hermann Kretzschmar, the newly chosen lecturer on music at the Berlin University, began his first course May 29 on "The History of the Symphony."

Frances Dazara, a young soprano just engaged for the Dessen Opera, died in Munich a fortnight ago.

"Maja," a new Indian music drama in two acts, by Adolf Vogl, will be performed at the Stuttgart Opera next September.

The municipality of Vienna has resolved to honor the memory of the late composer Anton Rückauf by erecting

a statue over his grave at the Central Cemetery near Vienna.

Anna Hegner, violin virtuosa, will on September 1 become a member of the teaching staff at the Hoch Conservatory in Frankfort.

Major Von Chelius' new opera, "The Misguided Princess," has been accepted for performance by the Wiesbaden Opera.

The Cologne summer symphony concerts, under Steinbach's direction, began recently with a Beethoven evening. Hedwig Meyer was the soloist in the G major concerto.

In Taubenheim, the birthplace of Hermann Zumpe, a memorial tablet is to be erected to the memory of the great conductor.

Prof. Hugo Becker, of Frankfort, was decorated with the Cross of the Order of Saxonian Cavaliers.

Carl Weiss' folk opera "The Polish Jew" had its Munich première late in May. The success was one of esteem.

The pupils of the Würzburg Conservatory gave an exceptionally finished performance of Bach's "St. Matthew's Passion."

Karlsruhe Opera: May 22, "Tannhäuser"; 24, "Fidelio"; 27, "Hoffmann's Erzählungen"; 29, "Prophet."

Mottl has directed his first performance, as a "guest," at the Munich Opera. The work was "Die Meistersinger." Mottl's regular duties in Munich will begin about October 1. His salary is to be 30,000 marks (\$7,500) yearly.

The following programs have been issued for the three festival performances at Frankenhausen—Saturday, May 28, Haydn "Creation"; Weber, "Euryanthe" overture; Schubert, "Unfinished" symphony; Brahms, violin concerto; Beethoven, "Fifth" symphony, C minor. Sunday, May 29, prelude and fugue for organ and mixed choir, Bach; "Spiritual Folksongs," twelve numbers, by the Rothig Solo Quartet; sonata, A minor, for organ, Rheinberger; "Forty-second Psalm," Mendelssohn; "Hallelujah," from "The Messiah," Handel.

At Munich, on May 28, there will be given "Pater Noster," a one act music drama, text by Intendant Possart after Coppée, music by Hugo Rohr.

The Beethoven House Society, of Bonn, has lately acquired three complete manuscripts of Beethoven's masterworks from a private hand. They are "An die entfernte Geliebte" (op. 98), the third of the Rasumowsky string quartets (op. 59) and the piano sonata, op. 28. In

the last mentioned whole pages have been altered. Among other documents was found one of the most original "occasional" compositions of Beethoven, a ludicrous bit of contempt for his quartet colleague, "Schuppanzigh," for solo and chorus. The text says: "Schuppanzigh is an ass," &c., and at the end the chorus comes in "Wir stimmen alle ein, er ist der grösste Esel, hikaha."

Wurtemberg Court Theatre: May 15, "Götterdämmerung"; 17, "Carmen"; 18, "Martha"; 22, "Die Meistersinger"; 26, "Trompeter von Säckingen."

Karlsruhe Court Theatre: May 15, "The Bartered Bride"; 20, "Die Entführung aus dem Serail"; 22, "Tannhäuser"; 24, "Fidelio."

Wagner's "Rule Britannia" overture, hitherto reckoned as lost, has been found in a collection of old music in Leicester, England. It consists of forty-one pages, with notes for thirty-one instruments, and bears the date March 15, 1837. Wagner composed it at Königsberg on his way to Riga, where he was in that year capellmeister at the New Holtel Theatre, and produced it at a subscription concert at Riga.

Count Zichy, the one armed pianist and composer, writes in a late review that Liszt was, as a rule, lively and cheerful, but was often melancholy. "Once, being both lonely," he writes, "we called at a friend's house, who was prevented by sudden illness from receiving us. I found Liszt on the door step, lost in thought. 'Look here, Geza, this is the lot of a lonely old artist. I gave my servant leave to go out; there is nobody in my apartment; the fire is out; everything in darkness. Yes, we have brilliantly lighted salons, but no home. The sounds die away, the heart sinks, the rest is silence.' He took me by the arm and scalding tears fell on my hand. I never saw Liszt weep before or since. Géza was young and strong, took Liszt to his rooms, kindled the fire, lit the lamp and felt a kiss on his then youthful locks. 'Master,' he said, 'things are not so bad when you have a friend to light your fire.' After a good supper Liszt felt better and for hours told countless tales of the art history of the century."

Cologne.—The Tonkünstler Society lately gave a concert devoted to the young French school. The program was: D minor trio, Le Borne (showing strong influence of the new Russian composers); three piano pieces by Debussy, one of which, "Pagoda," had a strong Oriental color; three "Poèmes Chantantes," by Charpentier, and the quintet by Camille Chevillard.

The new Opera at Brünn will be opened on June 25.

The three act tragic opera, "Gerhard und Gertha," by Leo Fall, will have its very first performance at the National Theatre of Mannheim during the next season. During the past season this theatre has successfully completed its third "Ring" cyclus.

It is announced from Bayreuth that the first and last six evenings of "Tannhäuser," "Parsifal" and the "Ring of the Nibelung" are entirely sold out. There are still seats to be had for the intermediate performances of "Tannhäuser" and "Parsifal."

Eva Lessmann has appeared twice during the season at Geneva, as well as in Paris, singing songs by Beethoven.

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Brahms and other German composers, with great success. Raoul Pugno accompanied her on the piano.

The Evangelical Organists' Society of the Rhineland and Westphalia held its general meeting at Bochum. Prof. F. W. Franke, the first president, resigned that position on account of pressure of official business and Gustav Beckmann, of Essen, was elected to succeed him. Among other topics discussed was that of salary, and it was proposed that the lowest salary should not be less than 500 to 600 marks, with an annual increase of 50 marks per annum for sixteen years.

The death is announced of the once famous and popular Swedish tenor, Günther. Born in 1818, he studied under Manuel Garcia and made his débüt at Stockholm in "Fra Diavolo." He appeared also in Denmark and Germany, but devoted his life chiefly to the national music. He often appeared with Jenny Lind and shared her triumphs.

The Emperor of Austria has granted permission for the transfer of the remains of Franz Rakoczy from Rodosto to Budapest. It is said that on his return from the unfortunate battle of Zsito, in 1705, Rakoczy heard the famous march played by a gypsy, Michel Barna, and adopted it as the national hymn. It was transcribed by Wenceslas Ruzicza and published in 1825. The funeral procession of this hero of Hungarian independence will take place to the sound of the "Rakoczy March."

A new lyric drama, "Toldi," based on a national legend, is announced to be given soon at Budapest. The composer, Michalovitch, is director of the Academy of Music in that city and announces his piece as "a junction of the Wagnerian style with national motives." A celebrated national singer, Vasquez, will create the chief role.

Charpentier's "La Vie du Poète" will be given at the end of this month, during the Tonkünstler celebration at Heidelberg, by an invisible orchestra, while the hall itself will be in almost complete obscurity.

Raimund von Zur Mühlen will next season devote part of his time to giving instruction in singing.

The Dresden Mozart Verein has decided to dedicate a fountain to the memory of the great composer. Over 20,000 marks already have been collected for the purpose.

Tamagno, the tenor, sang with his oldtime success in Rome a few weeks ago. The opera was Verdi's almost forgotten "Poliuto." Mascagni led the orchestra.

Prof. Arno Kleffel made his farewell appearance as conductor of the Cologne Opera in a brilliant perform-

ance of "Götterdämmerung," at conclusion of which he received a veritable ovation.

Mr. Dahm-Petersen's New Place.

It is not often that prominent New York artists can be induced to leave the metropolis and go South to settle.

The Birmingham Conservatory of Music, of Birmingham, Ala., of which William Gussen is the director, has been able to offer sufficient inducements to Adolf Dahm-Petersen, the baritone, to have him give up his lucrative class and his concert and recital work in New York to become head of its vocal department. Mr. Dahm-Petersen has signed a three years' contract and will enter upon his duties September 1. He will leave New York about the middle of August. All his concert work will be in charge of the conservatory, and applications for dates by clubs and societies for recitals and concerts should be made early.

Last season Mr. Dahm-Petersen, it will be remembered, gave a series of eight lecture recitals, playing his own accompaniments, which attracted considerable attention. Not only were his remarks interesting and instructive, but his masterly playing and singing made his lectures doubly attractive. He gave the principal works of the following composers: Schubert, Loewe, Schumann, Franz, Brahms, Bungert, Von Fieldt, Jensen, Wagner, Richard Strauss, Rubinstein, Tschaikowsky, Liszt, Dvorák, Kjerulli, Grieg, Nevin and MacDowell.

Wolle Conducts Rheinberger's Work.

MONDAY evening, June 13, Rheinberger's "Christoforus" was given under the direction of J. Fred Wolle, in connection with the commencement exercises of the Moravian Seminary for Young Ladies at Bethlehem, Pa. The pupils of the seminary were assisted by the tenors and basses and the orchestra of the Bach Choir.

Percy Hemus.

M R. HEMUS goes at once to Springfield, Mo., and the West after the most successful season he has had. August 3 he returns to sing in "A Rose Maiden" at Ocean Grove, and next day at Norfolk, Conn., with Rio and Schumann-Heink.

Lillian M. Browne, the Contralto.

M RS. BROWNE is engaged for the month of August at Chautauqua, N. Y., where her gorgeous voice will be heard by thousands from all over the world. She sang "The Messiah" at Mount Vernon June 2, and just before that at the Hamilton Club, Paterson, N. J.

William A. Becker Abroad.

WILLIAM A. BECKER, the American pianist, will give a recital in Berlin October 13, with orchestra, when he will play the Beethoven E minor concerto.

Obituary.

Annie Plumer-Smith.

M RS. ANNIE PLUMER-SMITH, who died last month here in New York, made a remarkable success teaching the Faelten Pianoforte System. She was what educators term a "born teacher," for she was quick and sympathetic and had the faculty of imparting especially to the young. Mrs. Plumer-Smith was enthusiastic over the Faelten system, and in the course of time was recognized as an expert by the founder. In the early part of her career, when she was Miss Plumer, Mrs. Smith assisted Madame Rudersdorff, the once famous Boston vocal teacher. During the past year Mrs. Plumer-Smith divided her time between New York and Boston.

William C. Rehm's Pupils.

THE annual concerts given by the pupils of Wm. C. Rehm are always interesting and never fail to attract large audiences. The concert which took place last Saturday evening in the hall of the Y. W. A. was not an exception. Mr. Rehm had prepared a good program, which was designed to show what progress his pupils had made since the concert a year ago.

The program was: Theme and variations for two pianos (Beethoven-Saint-Saëns), Miss Daisy Huber and Mr. Rehm; barcarolle (Hoffman), Master Harry Stickel; "In the Forge" and valse (Sternberg); "Gnomenreigen" (Liszt), and "Valse Caprice" (Strauss-Tausig), Miss Tillie Henderson; "Spanish Dances," four hands, Miss Estelle Goldstein and Mr. Rehm; barcarolle (Hackl), Miss Annie Smith; concert polonaise (Sternberg); "Valse Caprice" (Rubinstein), Miss Carrie Felder; prelude (Rachmaninoff); "Arabesque" (Schutte); "Etincelles" (Moszkowski), Miss Daisy Huber; introduction and gavotte, two pianos, Miss Willmetta Perrine; march, four hands (Wegmann), Miss Annie Smith and Mr. Rehm; march (Geiese), Miss Sophie Bach; "Chasseresse" (Sternberg), and "Valse Brillante" (Moszkowski), Miss Willmetta Perrine; galop, four hands (Hunt), Miss Elizabeth McSweeney and Mr. Rehm; serenade (Jensen) and polonaise (Moszkowski), Miss Annie Merritt.

All the pupils played well, and reflected credit upon their capable teacher.

Madame Devine's Season Ended.

M ME. LEA DORIA DEVINE ended a very busy season's work yesterday. She leaves here today for Denver. From there she will go to her mother's home in San Mateo, Cal. Madame Devine will resume lessons at her present address, 136 Fifth avenue, September 15.

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WASHINGTON, June 18, 1904.

SOL MINSTER, whose name is closely identified with music in Washington, is an excellent director and teacher. Mr. Minster is one of those people, too rarely found in music, born with a hunger for the big knowledge of the world as well as for music. He has in addition been most fortunate in educational privileges. These things, with the real "gift" for music, make of him what he is—a valuable musician. Mr. Minster stands prominently before Washington people as director of the music of the Columbia Theatre. Besides working hard with the men there, he has the taste to provide enjoyable programs and the tact to steer clear of all extraneous business difficulties and carry favor on his side. The violin is his chosen instrument, and his school in this study is popular and known far and wide. This may be seen by the fact that he has just organized a unique plan of meeting the wishes of pupils in many towns by establishing himself in a central Southern town on certain days during the summer, drawing thence pupils from a large circuit of surrounding cities. His work is of the Joachim school. Messrs. Yeager, Coda, Galopin, Schult, Schneider, Crawford, Leimbach, Neumann, Fritz Miller and Stearns are the names of some of the musicians playing under Mr. Minster. A most agreeable engagement, of which more later, will keep Mr. Minster in Washington all summer.

Of the music of the graduation season that of the Academy of the Holy Cross attracted much attention. It was unusual by the charm of its literature, the uniform excellence of its execution, and also by the large place it occupied upon the program. Essays, exercises and speeches were literally framed in music. Chorus work alone, and united with violins, harps and solo obligatos, all by the young ladies of the school, and ensemble piano playing were some of the features. Grieg, Mendelssohn and Liszt were composers of the piano work. The harp, of which a special feature is made in the school, was admirably played by Miss O'Toole, one of the music graduates. An arrangement of Berlioz's "Ballet des Sylphes" by Godefroid was most interesting. "The Pilgrims' Chorus," sung by the whole school with string accompaniment, was stirring and effective. So was Neidlinger's "Crossing the Bar," in semi-chorus with piano accompaniment. Del Riego's "Dry Those Tears" was sung by Miss Karns, with violin and harp; a vocal trio, "Memory," by Leslie, the solo by Miss Manning, with chorus and harp and violins, were all enthusiastically applauded. Miss Marian Gilhooley was one of the musical graduates who attracted much applause. All went off without a jar, showing excellent preparation and much talent. The school has an excellent music course.

Hunts Schoessling has been engaged as one of the cellists for the Washington Symphony for next season. Robert Stearns, of the Symphony Orchestra, has secured Arthur Schmidt, of Boston, as publisher for recent compositions.

The Symphony Orchestra of Washington was incorporated under charter this week, the articles setting forth that the organization shall be perpetual. It will be allowed to give concerts in connection with other bodies, and the purposes of the organization are said to be "education and development of the city." Five trustees

are provided for the next year of the orchestra society—Mr. De Koven, Messrs. Wadsworth, Eugene Stevens, Droop and Wrightson.

Ernest Philpitt announces the coming of Hofmann to Washington in December. This, with the coming of the violin lion Ysaye, makes a good start for the season 1904-5. De Pachmann comes later. Miss Mary A. Cryder will be local manager for Ysaye.

The Chorus Club, of which W. J. Palmer is director, has reorganized for the coming season with some sixty members, all enthusiastic and industrious. Rehearsals are had once a week. Mr. Palmer is a tenor of prominence, and his wife is likewise a musician. Gabriel's sacred cantata "The Holy One of Israel" was the last thing given this season. The Weber Orchestra works with the Chorus Club.

The Knickerbocker Male Quartet, directed by George H. Wells, is to do some ambitious work next season. Messrs. Finnegan, Green, Clifton and Mulhall are the members. Mr. Wells is the first of the Catholic organist directors in this section of the country to enter into the spirit of the new orders as to church music. He is going through an immense amount of labor to accomplish this.

An interesting violinist studying through her summer vacation in Washington is Miss Louise Carson, recently returned from Prague, where she was pupil of Suchy and Sevcik. She is a girl of great temperament and artistic ideals, and is teaching.

Mrs. Eben Brewer, of Washington, had the privilege when a child in Paris to meet the aged wife of Garcia, Sr. It was at a reception given by the Princess Metternich. Great notables were present and paid great reverence to the tiny, little old lady, bent with age, who was seated on a sort of throne.

Miss Patterson is in Pittsburgh. Miss Harriet Whiting, the Boston contralto, is in Washington. Miss Daisy Brown is developing her voice in Washington. A nephew of Ella Wheeler Wilcox, Rollin Bond, has published the setting of "lyrics" in music of Indian suggestion. Philip H. Carroll, son of the Leschetizky representative in Portland, Ore., has been appointed to West Point.

The commencement exercises of the Morgantown Music University, of which Sidney Lloyd Wrightson is director, were most ambitious in character. The programs alone are objects of art. Mr. Wrightson comes to town this week to look after the interests of his school of music to be opened here in the fall. Reginald De Koven enters into his first era of teaching in his engagement with this school, to be head of composition and orchestral departments.

Announcement will be found elsewhere of the opening in the fall also in Washington of a University of Music, under the direction of Fraulein Maria von Unschild, the gifted Viennese pianist and court pianist to the Court of Roumania. Miss Unschild has secured a Belgian prince, a pianist, also pupil of Leschetizky, as her vice president. Her faculty is certainly strong. The lady makes no boasts as to her intentions, but is dreadfully in earnest as to certain reforms in music education. The pianist is this week in Georgia, playing a concert engagement.

John Porter Lawrence, the Washington pianist and organist of the New York Avenue Church, takes charge of the piano work of Mr. Wrightson's summer school in Morgantown, W. Va. Mrs. Hope Hopkins Burroughs, who so ably took charge of Mr. Lawrence's large class during his illness this season, goes to New York this summer to take a thorough course in the Clavier School, of whose doctrines she is already an enthusiast. The next concert of the Miller Clavier School here will take place June 28. There is nothing but praise being said in regard to the work of the senior class recently. The work was quite exceptional as to technic, grace, rhythm, live left hand work and many other qualities.

The McFall School will give its concert June 25. Mr. McFall has been re-engaged as director of the Metropolitan Presbyterian Church for the coming year.

Mr. Jeudwine returns tomorrow from the South. He has been attending the Southern Music Teachers' Association, of which he is president. The program of music for the four days' session is a most important one. Mississippi, Tennessee, Georgia, South Carolina and the District of Columbia are represented among the officers. A recital by Miss von Unschild was one of the features of the association. A recital of Mr. De Koven's songs, sung by Sydney Lloyd Wrightson, was another feature. The licensing of teachers was one of the subjects discussed.

Miss Miriam Bangs was soloist at the recent meeting of the Dolly Madison Chapter in Washington. Miss Bangs sang with beautiful effect several songs and was applauded by a large company. This singer, a pupil of Oscar Gareissen, is improving wonderfully, and promises to have a valuable career in music. She is, moreover, a musician of earnest purpose, is highly educated in arts and science, and is of unusually prepossessing appearance.

Miss Eleanor B. Chase, of Baltimore, has been singing there frequently of late, notably at the new Belvidere recently, for the benefit of the Fresh Air Fund. Her applause was spontaneous and her attentions most flattering for a young singer not yet "out" in a professional career. Miss Chase is soprano of the largest synagogue in Baltimore, of which Edw. Heimendahl is director of music. She has abundance of voice and looks and is a great social favorite.

Mrs. Eleanor P. Beck, whose association with the kindergarten music movement in Washington is well known, had sole charge of all the music of the Hearst Model School commencement exercises. These were exceedingly interesting, containing many of Mrs. Beck's own compositions. This musician is a piano teacher of prominence in Washington. Her recitals are largely attended. The next, to take place about June 24, will be the last of the season.

Fitzhugh Coyle Goldsborough, violinist, of Washington, D. C., would seem to be distinguishing himself in Vienna, where he has been for some time attending the Conservatory there. He has just passed the final examinations of that noted institution with the highest honors. He was also elected violin soloist for its graduating classes. Mr. Goldsborough has been engaged by Fraulein von Unschild as teacher of violin in the Washington University, to open in Washington in a few months.

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Fermata.

A. Giraudet and Mrs. Giraudet sailed June 16 for Paris. Mr. Giraudet returns the middle of September to resume his opera school department at the Wm. Whitney International School, Boston.

We have not so many good patriotic hymns that a new one with merit can be passed over in silence. "Hymn to the Flag," words by Ingersoll Lockwood, and music by Joseph Maerz, is a stirring ballad in march rhythm. The words are vigorous and ringing, and the music has a swing which should help the song to quick and lasting popularity. The publishers are Biglow & Main, 135 Fifth avenue.

Horace Horton Kinney has gone to Waverly, N. Y., where he will teach voice for ten weeks; he has every prospect of a fine class. Jacob Schwannenfeld, tenor, gave his examination recital at the Grand Conservatory of Music, Dr. Ernst Eberhard director, June 15, singing in English, German, French, Italian, Latin and Hebrew. He has a fine voice and uses it well. The thirtieth annual commencement of this institution takes place at the Waldorf-Astoria Hotel June 29, 8 p. m.

Ceremonies commemorative of the dead were held by Sioux Lodge, K. of P., June 15, when several capable singers who are pupils of Julian Norman took important part, namely, Miss S. J. Gregg, soprano; Amy Ray, contralto, and Brother Rev. Dr. H. L. Martin. Dr. Martin's singing has been highly praised by no less an authority than Emil Fischer, who told him "he had the right teacher." Those who have seen the results of Mr. Norman's teaching can vouch for this. He has an actual practical and scientific knowledge of the voice and how to develop it.

Asa Howard Geeding, baritone, and Madame Van Duyn, alto, together gave a recital at the Arens Studio June 15.

Honors have been heaped upon William H. Rieser, who has just celebrated his quarter centennial as organist of St. Mary's R. C. Church, Kingston, N. Y. The Daily Freeman, Leader and Express all devote much space to the event. The choir presented him with a beautiful leather covered armchair. Rev. Dr. Burtell feelingly referred to the faithful and zealous service of Organist Rieser for a long period of years, alluded to the most friendly relations of pastor and people with their organist, and expressed a wish for a continuance of the same for many years to come. The doctor thanked the organist and choir for their painstaking work in making the musical services of the church beautiful, and in a special manner he expressed his gratitude to those musical people not members of the church who always so generously and unselfishly assisted Organist Rieser in making the special holidays at St. Mary's memorable. The celebration surely showed that Professor Rieser is held in the highest esteem by his choir, the congregation and the musical fraternity of the city generally. He has reason to be proud of the splendid demonstration in his honor Sunday.

Organist Edward Kreiser, of Kansas City, has suffered the loss by death of his wife, who was May Huffsmith, a singer of prominence in the West. She was solo soprano of Mr. Kreiser's choirs, the Grand Avenue M. E. Church

and the Jewish Temple. Her death is a sad blow to the husband and a distinct loss to music. This paper tenders condolence.

Christine Adler, the Brooklyn contralto, was soloist at the first two concerts at Manhattan Beach last Sunday afternoon and evening.

Clifford Wiley has been engaged for a series of appearances at Chautauqua, N. Y., this summer. He has had a very successful season, the busiest of his career. He has refused a church position on account of the press of other and better paying work.

Walter L. Bogert recently gave a lecture recital on the "Folk Songs of Ireland" before the Irish Literary Society of New York at the Hotel Lafayette-Brevoort, Fifth avenue and Eighth street. Tuesday evening, June 7, Mr. Bogert conducted the concert by the Millbrook Choral Society at Thorne Memorial Hall, Millbrook, N. Y.

There is a cousin of Pol Plançon (same name, too) singing in the chorus of the comic opera "Woodland," now running in Boston.

Edouard De Reszke in Concert.

EDOUARD DE RESZKE'S concert tour in America under the direction of W. F. Pendleton and H. G. Snow, will begin about the last of October. His first concert will be in Boston. Then he is to sing in New York with Walter Damrosch and the New York Symphony Orchestra. The famous basso has signed a contract for forty concerts. In some cities he will appear with other artists. A trip through the Northwest and California, returning through Texas and the South, has been arranged by Mr. De Reszke's managers. The same firm (Pendleton & Snow) will direct the Blauvelt and Dolmetsch tours, and the booking of the Damrosch lecture recitals, and engagements of the New York Symphony Orchestra.

Western Critics Admire Wegener.

WILLIAM A. WEGENER, one of the leading tenors of the Savage Grand English Opera Company, is having fine success in the West. Special mention of Mr. Wegener's art in papers in Minneapolis and Detroit follows:

A delightful surprise was Mr. Wegener as Lohengrin. The singer had been heard in concert and then gave glimpse of dramatic ability, but one was not prepared for the fine operatic work of last evening. He sings and acts with an authority and ease that shows the Wagnerian singer of fine training and experience. His voice is of pleasing quality, especially so in the tender and pathetic strains, and he shows both intelligence and temperament. He has a fine stage presence and dignity of carriage, and throughout the evening his work stamped him as an artist.

Beautifully sung was the "Farewell to the Swan" and the love scenes with Elsa he gave with expressive feeling. His clear enunciation was an additional pleasure.—The Minneapolis Times, April 5, 1904.

A better José than Mr. Wegener could scarcely be desired. He gave the part more genuineness and manliness than it ordinarily receives, partly on account of his splendid physique, which helps to carry conviction.—The Minneapolis Tribune, April 16, 1904.

William Wegener played José, the soldier lover. In the first act his acting was especially good, and his singing of the role was quite in accordance with the uniformly splendid work he has done throughout the engagement of the company here. His bearing was that of a man, not of the country booby, as the part is so frequently interpreted, and one felt that his yielding to the charms and temptations of Carmen was indeed a conquest for her.—The Minneapolis News, April 16, 1904.

Mr. Wegener, the Lohengrin of the cast, is also a new feature of the company. Moreover, he is a valuable addition. His voice is sweet, sympathetic, of a tender and charming quality, well trained and well controlled. He looks the part, which is something that not every tenor is able to do, and he handles his stage business with the air of a man of experience in this line. His first lines called for careful treatment, and they received it at his hands. Throughout the opera he was a stately and gracious knight, and his farewell was surpassingly well done.—The Detroit Free Press.

Mr. Wegener was Lohengrin and gave a beautiful rendition of the music. His robust figure and commanding presence made his work the more potent and he has a voice of splendid quality, full, rich, soft to compass the delicate passages and powerful to lend passion and emphasis to the heavier songs. Clear enunciation, dignity and intelligence add to the charm of his singing, and altogether he made a gentle knight, who will be pleasurable remembered and always welcomed.—The Detroit News.

YSAYE AND D'ALBERT.

R. E. JOHNSTON announces an extraordinary musical event for January 20 at Carnegie Music Hall. For this occasion an orchestra of 100 musicians will be engaged, and Ysaye and d'Albert will be the conductors and the soloists. Ysaye will conduct a symphony, and also for d'Albert's solos, and d'Albert will conduct a suite, and also for Ysaye solos. It is said in the musical circles that this will be an event that will create intense interest.

Ysaye makes his first appearance in this country November 18, which happens to be his forty-third birthday.

Asbury Park.

THE officials of Asbury Park, through the Beach Commission, have spent about \$300,000 this spring on improvements, which include a new and handsome Casino for concerts, festivals, dances, &c., at the foot of Asbury avenue, and a new arcade and pavilion on the Fifth avenue front, as well as a new board walk several ives in length, and surpassing even the famous promenade at Atlantic City. Arthur Pryor and a full band of forty-eight pieces is engaged for the entire season, with concerts afternoon and evening, Sundays included. Prominent vocal and specialty artists will assist Wednesday, Saturday and Sunday evenings, among those already engaged being Schumann-Heink, Blauvelt, Eugene Cowles, Barnabee, Pauline Hall, Mrs. Alice J. Shaw, Damrosch, Creatore, Sousa and others. These entertainments, as well as all details for carnivals, parades and musical festivals in August, are in the hands of H. G. Snow, the musical agent of this city. Mr. Snow was appointed director of amusements for the summer.

Sousa Again Decorated by France.

JOHN PHILIP SOUSA, the composer and conductor, received his second decoration from France Monday of this week. Some years ago, Mr. Sousa was made an Officier de l'Académie Française, and the second decoration just announced raises Mr. Sousa to the rank of Officier de l'Instruction Publique, of France. The new title permits Mr. Sousa to have the golden palms and rosette of the French Academy. It is stated that Mr. Sousa is the only American who has received this decoration from the French Republic. Three years ago King Edward VII appointed Mr. Sousa a member of the Royal Victorian Order of England.

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November 25—Pittsburg.	January 4—Cincinnati.
November 26—Cincinnati.	January 5—Cincinnati.
November 28—Troy.	January 10—New York.
December 2—Boston.	January 16—Baltimore.
December 3—Boston.	January 23—for entire week
December 5—Philadelphia.	with Walter Damrosch, New
December 6—Baltimore.	York Symphony Orchestra, in
December 7—Washington.	New England—Springfield,
December 8—New York.	Worcester, New Haven, Port-
December 9—Brooklyn.	land and Boston.
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For particulars apply to SATURDAY EXTRA DEPARTMENT.

T HIS paper has no relations whatsoever with a paper of the same name in London. The London office of the New York MUSICAL COURIER is at the Hotel Cecil, and is in charge of Montague Chester. Our Berlin office is at Luitpold Strasse, No. 24, under Arthur M. Abell, and our Paris branch is at the Grand Hotel, Boulevard des Capucines, with F. Delma-Heide at its head.

D AVID BISPHAM scored a rousing success at his song recital in London last week. Mr. Bispham can lay claim to being an international favorite in the truest sense of the term.

A T the Prague Opera there is to be a memorial celebration for Dvorák consisting of cycle performances of all his operas. The ceremonial will be opened by an elaborate production of the Dvorák "Requiem."

T HE New York Times naively announces the engagement for an American tour of Anton Hekking, "the well known German 'cellist." The Times probably was misled through the fact that Hekking is a Dutchman. He was born in Holland.

WE have received recently a number of queries regarding the circulation of this paper. We are in a position to state authoritatively, after strict and unbiased calculation, that there are millions of persons in the world who never read THE MUSICAL COURIER.

T HE Leipsic Musikalische Wochenschrift says that Prof. Dr. Fleischer, who holds the chair of music at the Berlin University, has received a "call" from Harvard, and will begin his duties there next term. Nothing is known at Harvard of this engagement or of any present change whatever in the music department of that institution.

M RS. HENRY K. SHELDON, a resident of Columbia Heights, Brooklyn, has promised \$20,000 toward the endowment fund of the proposed University of Music in Brooklyn. In the meantime citizens of the borough who are interested in securing subscriptions for the Academy are wondering why there are not more men and women willing to take stock in the corporation. Brooklyn surely needs a concert auditorium more than it does "a music university."

I N Italy the operatic mill is grinding busily as usual, and the latest news budget from there brings the information that the coming season is threatened with the following novelties: "Thermidor" (built on Sardou's drama), by Mascheroni; "Italia," by Lucantonie, who made a success last year with his "Erminda" at the Bellini Theatre, in Naples; "Torquato Tasso," by Romani; "Campolican," by Azevedo; and "L'amica," by Mascagni. The new operas for next season by American composers have not yet been announced.

H ENRY W. SAVAGE arrived from Europe last week aboard the Kaiser Wilhelm der Grosse, and immediately announced his plans and his cast for the English "Parsifal" production. As already announced in THE MUSICAL COURIER, Mme. Kirkby Lunn will be the chief Kundry, but the role will be sung also by Miss Hanna Mara, of the Breslau Opera. Alois Pennarini, a splendid young tenor from the Hamburg Opera, is to be the Parsifal, alternately with Frederick de Voss, of the Amsterdam Opera. Amfortas has been intrusted to Johannes Bischoff, of Cologne, and Franz Egenieff, of Berlin. An American, Putnam Griswold, from Oakland, Cal., is to sing the role of Gurnemanz. The conductors engaged are Walter Rothwell, an Englishman, and Moritz Grimm, a German. It will be seen from Mr. Savage's plan that he has had the temerity to engage some new singers and some young ones, a ruthless artistic crime, as operatic affairs go in America. Of course, THE MUSICAL COURIER cannot judge these singers before they have been heard, for it is not a daily newspaper. Mr. Savage's company must speak for itself, or rather, sing for itself, next fall. The performances being in English, there will be a splendid opportunity for the general public to find out what "Parsifal" is all about, anyway.



ON Sunday, May 29, at 10 o'clock in the morning, the third festival performance took place in the shape of a chamber music concert. This was the program:

Piano quintet, op. 5.....	Dirk Schäfer
Performed by the composer and the Heermann-Becker String Quartet.	
Herbst (a cycle of five songs, with piano accompaniment).....	Theodor Müller-Reuter
Sung by Anton Sistermans (the composer at the piano.)	
Piano Soli—	
Prelude and Humoresque.....	Hugo Kaun
Impromptu.....	E. Heuser
Capriccio alla Polacca.....	Felix von Rath
(Played by Fraulein Vera Maurina)	
Worpsmede	Paul Scheinpflug
(Moods from the moorlands about Bremen for baritone, violin, English horn and piano. Performed by Anton Sistermans, Hugo Heermann, Gustav Gland and the composer.)	
Serenade, for Wind Instruments: Two flutes, two oboes, English horn, two clarinets, four horns, two bassoons and one double bassoon.....	Walter Lampe

A very interesting tone painting was the "Worpsmede," a piece of characteristic local coloring and pastoral effects. The blending of the English horn with the violin and voice was especially sympathetic.

The Schäfer quintet, though a well conceived and well constructed work, reveals nothing new, either in form or contents.

Of the piano compositions, those of Hugo Kaun proved the most interesting. The humoresque, especially, is a strong, characteristic bit of writing. The other pieces were pleasing works, but they were reminiscent of Chopin and Schumann. They were admirably played by Vera Maurina, the young Russian pianist, a pupil of Emil Sauer.

The serenade for wind instruments was decidedly dull. The songs by Müller-Reuter, conductor of the Crefeld Orchestra, depict in a characteristic manner the melancholy moods of autumn. A rare interpreter was Anton Sistermans, whose magnificent bass-baritone voice and noble delivery made a deep impression. This first chamber music concert was, on the whole, of meagre interest.

On the afternoon of the same day an excursion was made by special train to Heidelberg. Here a delightful afternoon was spent wandering about the streets of the quaint, charming old town and among the ruins of the grand old Heidelberg castle—that fascinating, picturesque relic of mediaeval Europe. Heidelberg is one of the most delightful cities of the Old World. It has a charm all its own, or, in the words of Victor von Scheffel, whose statue adorns the park belonging to the castle:

Alt Heidelberg, du feine,
Du Stadt an Ehren reich,
Am Neckar und am Rheine
Keine Andere Kommt dir gleich.

In the evening a concert of unique interest was given in the new "Stadthalle," or city hall. Here the experiment of a sunken orchestra and a darkened auditorium was tried—for the first time in a concert hall. Not a vestige of the orchestra could be seen, and even the conductor was completely hidden from view. It was novel indeed and striking, and the effect of the music was certainly much enhanced. There were no distractions, nothing to divert the attention, nothing for the eye. All was ear, and those great waves of melody and harmony coming up out of the pit, those tonal products of unseen forces, were doubly potent. The opening in the floor, where the sunken stage stood, was enclosed by a railing decorated with flags.

The program consisted of but two works—"Das Leben ein Traum" ("Life a Dream"), a symphonic poem, by Friedrich Klose, and "La Vie du Poète" ("The Life of a Poet"), a symphonic drama for soloist, chorus and orchestra, by Gustave Charpentier, the distinguished French composer, who was pres-

ent at all the festival concerts as representative of the modern French school.

"La Vie du Poète" is not a new work, as was generally supposed. Not being able to reconcile this work with the latter day Charpentier, I consulted the composer, and discovered that this was his opus 1, written twelve years ago, eight years before his famous "Louise." There is much that is poetic and beautiful in the work, there is skillful employment of the chorus and orchestral masses, but maturity is palpably lacking. The soli were so badly sung that their few beauties were lost.

The Klose composition is thoroughly Wagnerian, and offers nothing new. The Heidelberg orchestra was excellent. It was augmented by outside musicians. The acoustic properties of the hall are splendid. The experiment with the sunken orchestra was certainly a success. It will probably not become popular in symphony concerts because the personality of the conductor and of the soloists plays too important a part in concert life.

Before the train left for Frankfort there was time for a stroll. The moon was full, and it was a perfect evening. In the calm quiet of the moonlight night the famous old ruins, casting their weird shadows on the hillside, with their hundredfold suggestions of

The days of old
When knights were bold,

had an inexpressible fascination. The evergreen clad mountain, the city nestled at its base, the beautiful Neckar River and valley, in the distance the glorious Rhine winding like a silver thread through the landscape—the whole scene flooded with the soft pale light of the moon—made a picture of poetry and romance never to be forgotten.

The following evening the second orchestral concert took place. The program was as follows:

Johannisnacht (symphonic poem).....	August Reuss
Der Totentanz (for chorus and orchestra).....	Wilhelm Berger
Gloria (symphony in one movement, for orchestra, organ and chorus).....	J. L. Nicodé

The first of these symphonic works was of no importance. It is without pronounced physiognomy, and showed poverty of invention.

Wilhelm Berger's "Totentanz," on the other hand, is a piece of very strong writing. Based on Goethe's poem, it is thoroughly in keeping with the weird, grotesque contents of the text, especially in the dance rhythm. It has good thematic material, is well instrumented and develops a very effective climax with the chorus. It was one of the most interesting compositions of the festival.

Jean Louis Nicodé's "Gloria" is a work of enormous proportions. It is enough for a whole evening, and as there are no pauses, its length seemed sheer endless. It requires an orchestra of 120 musicians, and calls for twelve horns, six pairs of castagnettes and twelve piccolos. The wind instruments play part of the time behind the scenes, and they are continually passing in and out of the orchestra.

Nicodé calls this work a "Sturm und Sonnen lied." It is program music, of course, based on a philosophical foundation, suggesting "Zarathustra." The music goes to great lengths, now revealing profound thought and a master hand in the handling of the orchestra, and again bordering on the trivial and banal. It is an uneven work, but it shows a lofty conception and tremendous technical power. It is, however, too big and unwieldy ever to become popular.

Hugo Becker, the famous 'cellist, gave a reception and supper for about forty invited guests at his house after the concert. Mr. Becker has a charming wife and a beautiful, artistic home. Among those present were the composers, Strauss, Humperdinck, Kienzl, Schillings, the most distinguished of the visiting singers,

pianists and violinists, and a few of the leading press representatives from Berlin, Leipsic, Munich and Cologne.

The next morning, May 31, at 10 o'clock, the second chamber music concert was given. Two sonatas for violin and piano and numerous songs were heard. The most important work on the program was Max Reger's sonata. This young Bavarian, while he follows closely in Bach's footsteps in point of style, has originality in abundance. The sonata is very complicated, so much so that it is very difficult on first hearing to follow all the ideas. In form it is very free. It is a marvel of contrapuntal skill. It is so novel and so full of contrasting ideas and complications that it is more or less unintelligible, but it cannot fail to interest the musician.

Reger is only thirty-two years old and has already finished opus 85. It is to be feared that he is writing too fast; he is showing signs of degenerating into "Vielschreiberei."

The other sonata, by Ludwig Thuille, also of Munich, is a very different composition. It keeps to the old forms and in many respects suggests Brahms. Both sonatas found masterly interpretations at the hands of Henri Marteau and the composers. The new songs by Hans Sommer, Wilhelm Rode, Ludwig Hess and Phillip Wolfrum do not call for special mention.

The following afternoon an excursion was made to Mannheim, where Hans Pfitzner's new opera, "Die Rose vom Liebesgarten," was given. Not being an admirer of Pfitzner's music I did not go. I preferred to accept an invitation to visit the celebrated private historical musical museum of Nicolas Manskopf, for musicians by all odds the most interesting thing in Frankfort, and in fact one of the most interesting musical museums in the world. Mr. Manskopf is a wealthy man, and his museum is merely a pastime for him. He does not charge admission, as he has no desire to profit through his treasures. He has 15,000 interesting musical relics. For instance, there is a whole Beethoven gallery, with innumerable portraits of the master at all ages; also his manuscripts, letters, caricatures, &c. In like manner he has souvenirs of every composer of note. Also countless portraits and caricatures of great virtuosi, especially of Paganini and Liszt. He has thirty-two different pictures of Paganini. Then he has original programs of the first appearances in London of Malibran, Jenny Lind, Paganini, Liszt and others; also the original programs of the first appearances of Liszt and Joachim in the Leipsic Gewandhaus, Mendelssohn's piano and countless other things. Mr. Manskopf was very courteous. He furnished me with many reproductions of his relics, so that during the summer I shall be in a position to furnish the readers of THE MUSICAL COURIER with some very interesting pictures.

The musical festival was brought to a close the following evening with a big orchestral concert. This was the program:

Wieland der Schmied, symphonic poem
(novelty).....S. von Hausegger
An Schwager Kronos, for baritone and orchestra (novelty).....Alfred Schattmann
Die Heinzelmännchen, ballade for bass and orchestra.....Hans Pfitzner
Symphonie Domestica (novelty).Richard Strauss

Each of these works was given under the direction of the composer. As Sigmund von Hausegger appeared on the conductor's stand he was greeted with tremendous enthusiasm. Illness had confined him to his bed hitherto, and he was deprived of hearing the greater part of the festival, the success of which was due in so large measure to his efforts.

His symphonic poem is a beautiful composition. While quite modern in its conception and in the treatment of the orchestra, it is at the same time melodious and well sounding. Hausegger's work has broad and flowing themes and a brilliant orchestral coloring. Like most modern symphonic com-

positions it has an underlying poetical idea. It is the story of how Wieland the Smith, who had achieved fame and power on earth, tries to conquer Heaven also; and of his fall, disappointments and final consolation.

"An Schwager Kronos" is a rather heavy work, both in style and contents. The orchestration is so heavy that the singer Breitenfeld had great difficulty in making himself heard. This piece is not likely to make one forget Schubert's "Schwager Kronos."

Hans Pfitzner's "Heinzelmännchen" is one of the best things I have heard from Pfitzner's pen. It is a very happy tone picture of elfin life and activity. The climax of the program and of the entire festival, with its fourteen novelties, was Richard Strauss' "Symphonie Domestica." As you have heard it in New York, and as it has been analyzed more than thoroughly in THE MUSICAL COURIER, there is no need of my going into details. At the close Strauss was tendered a tremendous ovation.

Thus came to an end the six days' festival. After the concert a big banquet was given by the Museums Gesellschaft, to which all the members of the Allgemeiner Musik Verein were invited. There was feasting, drinking and toasting till a late hour.

During my stay in Frankfort I have come in touch with the leading resident musicians and musical institutions of the city. It is a music centre of importance. The principal musical institution is the Museums Gesellschaft, with its weekly subscription symphony concerts. The orchestra is excellent, the programs of a high order, the soloists first class and the conductor is Siegmund von Hausegger, one of the best of the younger wielders of the baton in Germany.

There are two important conservatories in Frankfort. The Raff Conservatory (named after Joachim Raff) is beautifully situated in the Esheimer Aulage or park. Prof. Maximilian Fleisch and Max Schwarz are the directors, the former having charge of the vocal, the latter of the piano department. Both are eminent artists and successful instructors, and they are supported in their work at the school by able assistants.

Mr. Schwarz, a pupil of Bülow and Liszt, has had a very successful career as a piano virtuoso, having appeared repeatedly in all the important cities of Germany. His wife also is an admirable pianist, and a feature of their art is their four hand playing, in which they have attained a high degree of excellence.

Hans von Bülow was honorary president of the Raff Conservatory from the time of its founding, 1883, till his death. The school has turned out many distinguished pupils. Alfred Herz, conductor of the Metropolitan Opera, is one of them.

The most celebrated local musicians are Julius Stockhausen, Hugo Heermann and Hugo Becker.

The other musical school is the Hoch Conservatory, an institution with 400 pupils and first class equipments. It was founded and endowed by Dr. Hoch, who bequeathed it his entire fortune of more than 1,000,000 marks. The income from this capital makes the school independent. The present director is Dr. Bernhard Scholz, who has been at the head of the institution since 1883. Among its teachers in the past were Stockhausen and Clara Schumann. Its list of pupils includes Leonard Borwick, Fritzi Scheff and Fanny Davies. Heermann and Becker are enrolled among the present instructors.

ARTHUR M. ABELL.

FRANKFORT, GERMANY, June 3, 1904.

THE report made to Comptroller Grout by Mrs. Mathilde Coffin Ford on music in the elementary schools, in which she says that \$150,000 could be saved by changing the present methods, is interesting to everyone, taxpayers and musicians. Music in the public schools is a very questionable investment. Many of the teachers are absolutely incompetent, and even when they are competent the method produces no result of any value; nothing

ever comes of it. There is no musician of any consequence in this community who started his career by taking lessons in music in the public schools. It is wasted money, and how it ever became a part of the curriculum is one of the secrets of our municipal system. It may as well be abolished and the money saved and the children taught something practicable. To many boys and girls the study of music is an impediment, and this psychological problem should be investigated in every State before music is made a part of the study in public schools. Music is an art, and there are many people who should never be taught to cultivate it for temperamental and other reasons. To many it has been a curse.

IT will be a long time before New Yorkers recover from the shock over the horror of Wednesday of last week. Ordinary accidents with a "few" killed are soon forgotten in gay New York, but the frightful loss of life and the details of the disaster

MUSICIANS ON THE GENERAL SLOCUM. have stirred the community in a way that is not likely to be effaced in a week. Even the greedy

corporations were moved to offer succor to the survivors. As the national Government has jurisdiction over the waterways there is a prospect of punishment for those who permitted an excursion boat carrying 1,600 souls to leave its dock in this city without a single protection against accident by fire or water. A paint and oil soaked, wooden vessel, with rotten fire hose, life preservers of the cheapest kind, decayed and mildewed by age, lifeboats so secured that no one could move them, and an inadequate crew—those were the actual conditions aboard the General Slocum when the boat sailed last week with the army of happy children and their parents, representing the Sunday school and parish of St. Mark's German Lutheran Church on East Sixth street.

The daily papers have stated, and it is a fact generally known, that this appalling loss of life and harrowing tragedy has fallen on a section of the city remarkable for good citizenship, the frugal, home loving Germans and the German-Americans. All classes have been moved to tears by the accounts of this most awful disaster.

Of the modest band of seven men engaged to make music for the excursionists, three lost their lives. At the time when this editorial is written the bodies of the two drummers, Zimmerman and Abrahams, have not yet been recovered. The body of George Maurer, the cornet player, was identified by relatives Friday morning of last week. Julius Woll, the clarinet player of the band, lost his wife and child. August Schneider, another member of the band, jumped on a tug with an infant in his arms, sustaining serious injuries, but the baby was saved. In the panic Mr. Schneider was unable to find his wife and two other children. Later the distracted musician was told that the trio had perished.

Albert Wurmstich, a cornet player, was taking a pleasure trip with his wife and daughter. All three were killed. Joseph Eller, the veteran oboe player of the New York Philharmonic, with his wife and daughter Elsa, aged sixteen, bought tickets that they might enjoy the outing together. Mrs. Eller and Miss Eller are numbered among the dead, and Mr. Eller was removed to the Lincoln Hospital suffering from exhaustion. Christian Schoett, the organist of the church, reported to be a promising young musician, just twenty years old, was among the dead discovered the day of the horror. As music is an everyday accomplishment in German households there must have been many others skilled in the art among the 900 victims.

THE MUSICAL COURIER unites with indignant manhood of the city in demanding swift punishment for those who may be responsible for this wholesale slaughter of helpless women and innocent children.

THE CRITICS AND PELP. THE appended article is taken from the New York Press, and it teaches a lesson that is worth while, even if that lesson be not quite the one intended by the writer of the Press article, who is also the musical critic of that paper:

The recommendations that manufacturers of pianos gather from celebrated artists and offer to the public are often extremely amusing when compared. Eugen d'Albert, Teresa Carreño, Sophie Menter and Ferruccio Busoni are great pianists, but what are we to say of their veracity in the light of the exuberant enthusiasm they show in aid of not one, but two, distinct firms of piano makers? On the back cover of a certain German musical magazine you may see a full page advertisement of one of these firms—a German concern. On the inside of the cover there is as large an announcement of the other firm—a prominent American house. Examine the praises of the pianists printed here. Writes d'Albert of the American piano: "After a conscientious and impartial test I do not hesitate in putting my name on the long list of renowned admirers of the X piano, and it gives me much pleasure to assure you that in my opinion no other manufacture, either in America or in Germany, approaches your excellent productions in those important characteristics which make them equally valuable to the artist and the public." Of the German piano he has the following to say on the other side of the page: "With real pleasure I take this opportunity of expressing to you again my admiration of your wonderful grand pianos. I feel that I owe them thanks for no small part of my success. Tone, technical characteristics and durability I have found in no other instrument combined in such perfection as in yours, and I hope I may always use your grand pianos in my concert tours." Madame Carreño finds great pleasure in saying that her "admiration for the unsurpassed beauty of tone, perfection of mechanism and truly wonderful durability" of the X piano is "unbounded"; and the Y piano, on the other hand, "is the ideal of perfection, it meets more than any other instrument the demands of the artist and enables him to attain every effect of tone and touch he seeks." Busoni thinks the X pianos have reached a degree of perfection "never attained before." The keyboard, he asserts, is faultless, the construction perfection itself, and as to the tone—it is beyond anything else in "force, delicacy, brilliancy and lasting power." At the same time Busoni does not hesitate to write that the Y piano is "incontestably pre-eminent." Sophie Menter says of the X piano that the worth of this "incomparable instrument" is proved conclusively by the fact "it is used almost exclusively in the highest circles of the civilized world, as well as in the concerts of the greatest pianists." Still she cries out vehemently, "Y is the king of all piano builders." Verily, "it is to laugh!"

Yes, indeed, it is to laugh, but it is to think, too. We are sorely afraid that the enthusiastic and indiscriminating pianists are not alone in the profitable practice of paid praise. They have company, in the shape of certain music critics on certain New York daily newspapers. Of course these gentlemen can do no business with piano manufacturers, for the latter advertise in the daily newspapers, and in that manner—even if they do not buy praise—protect themselves against the importunities and the personal enmity of the critics. But the critics have many other fields left for their operations, and they push them industriously in the shape of selling program notes, annotations, recommendations of singers, players and composers, musical publishers' goods of all kinds, &c.

This pernicious activity of certain of our local music critics has grown so shameless and so aggressive that even from such a faraway place as San Francisco comes confirmation of the facts which this paper has so long and so valiantly been present-

ing to the musical public of New York. The Musical Review, of San Francisco, writes:

The New York Herald and THE MUSICAL COURIER have devoted a great deal of editorial space to the exploitation of the critic's domain in the American metropolis. From these reviews it appears that the New York critics are subject to corruption and that their opinion may be purchased for a consideration. These are very serious accusations and must be based upon facts or else a conservative paper like the Herald would not devote its editorial columns to the condemnation of this pernicious custom. The publication of these conditions is of course perfectly justified, but the effect in America is far more destructive to the office of the critic than may be imagined. The exposition of the dishonesty of the leading critics in America reflects upon the actions of the critics all over the United States. The people reading these scathing rebukes will spread the news from mouth to mouth, with the result that the public will gradually be convinced that all critics are corrupt. It is one of the weaknesses of humanity to judge a class by the unfavorable examples rather than by the favorable representatives.

We should be sorry indeed if all critics were to be discredited because a few of them have been found wanting. THE MUSICAL COURIER never intended such a consummation when it began its crusade, but, at the same time, we cannot now recede from a position which more than ever we know to be completely justified, and therefore entirely in the interests of that vast musical constituency which this paper represents. We will be among the first to defend the fair fame of any critics who are unjustly attacked, but also we expect them to help us, as an evidence of good faith, to expel from among them those who are unworthy. This certainly is no exorbitant request. The doings in New York are a blot on the honor of the journalistic profession, and for its own good, and indirectly the good of the public, the reputable part of the journalistic profession should assist in the breaking up of all business relations between the critic's desk and the concert room, opera house, publisher's office, singer's tea table and manager's strong box. All New York critics are not venal, but some are, and until they have been put where they belong, the all must suffer for the some.

THE BOSTON TRANSCRIPT GOES INTO AN ELABORATE DEFENSE OF DR. RÜBNER. THE Boston Transcript goes into an elaborate defense of Dr. Cornelius Rübner, to whose appointment as head of the music department at Columbia University THE MUSICAL COURIER took polite exception not long ago. Let us glance over a few of the arguments

ANOTHER COUNTY HEARD FROM. WHICH THE TRANSCRIPT ADVANCES WITH SUCH HONESTY AND SUCH SKILL. THE ARTICLE BEGINS AS FOLLOWS: "AS FOR DR. RÜBNER HE IS FORTY-FOUR YEARS OLD, A DANE, A DISCIPLE OF NIELS GADE, OF COPENHAGEN (FIRST AND GREATEST OF DANISH COMPOSERS), AND A FRIEND OF VON BüLOW, D'ALBERT AND ADOLF JENSEN." NOW, DR. RÜBNER EMPHASITICALLY IS NOT "FORTY-FOUR YEARS OLD," FOR SCHUBERTH'S OFFICIAL "MUSIKALISCHES CONVERSATIONS LEXICON" STATES THAT MARTIN CORNELIUS RÜBNER WAS BORN IN THE YEAR 1853. OTHER RELIABLE MUSICAL DICTIONARIES CORROBORATE THIS INFORMATION. THEREFORE DR. RÜBNER IS FIFTY-ONE YEARS OLD. THAT IS NO DISGRACE, AND THEREFORE THERE IS NO NEED TO HIDE THE EMBARRASSING CIRCUMSTANCE. THEN AGAIN, GADE WAS NEITHER THE FIRST DANISH COMPOSER, NOR HAS THE WORLD UNRESERVEDLY ACCEPTED HIM AS THE GREATEST. PERSONALLY WE PREFER AUGUST ENNA, WHO HAS WRITTEN AT LEAST ONE OPERA AND ONE VIOLIN CONCERTO THAT ARE TO OUR MIND GREATER THAN ALL OF GADE'S WORKS TOGETHER. VON BüLOW AND JENSEN ARE DEAD.

IT WILL BE INTERESTING TO MUSICAL COURIER READERS TO PERUSE THE FOLLOWING FURTHER EXTRACT FROM THE TRANSCRIPT'S ARGUMENT: "DR. RÜBNER HAS BEEN FOR SEVEN YEARS DIRECTOR OF THE ALLGEMEINE MUSIKBILDUNGS ANSTALT, AN INSTITUTION FOUNDED IN 1837 AT CARLSRUHE, SUPPORTED BY THE GRAND DUKE OF BADEN. WHEN PRESIDENT BUTLER, OF COLUMBIA, SENT TO THE PAPERS THE FORMAL ANNOUNCEMENT OF THE CALLING OF DR. RÜBNER HE DESCRIBED THE NEW PROFESSOR AS 'DIRECTOR OF THE GRAND DUCAL CONSERVATORY OF MUSIC' AT CARLSRUHE. THIS WAS, OF COURSE, A MISINTERPRETATION, PURELY ACCIDENTAL AND WHOLLY NATURAL, OF THE GERMAN TITLE OF THE INSTITUTION."

THIS MERELY PROVES THAT DR. BUTLER WAS WRONG, AND THAT THE MUSICAL COURIER WAS RIGHT. "MISINTERPRETATION" IS RARE IN THIS PAPER.

"TO TESTIFY TO RÜBNER'S FERTILITY AS A COMPOSER," SAYS THE TRANSCRIPT, "THERE IS A LIST OF MORE THAN THIRTY COMPOSITIONS." THAT IS HARDLY A FAIR CRITERION, ESPECIALLY AS COMPOSERS ARE NOT GENERALLY GAUGED IN MERIT BY THE NUMBER OF THEIR COMPOSITIONS. ACCORDING TO THE TRANSCRIPT'S ARGUMENT, THEN, THE GREATEST COMPOSERS THAT HAD EVER LIVED WOULD BE CARL CZERNY, GUSTAV LANGE, CARL BOHM AND L. STREABBORG.

"CONCERNING DR. RÜBNER'S ABILITY, THERE IS A RICH COLLECTION OF CLIPPINGS; THEY COME CHIEFLY FROM THE LOCAL PAPERS OF BADEN, AND THEY ABOUND IN THE CONVENTIONAL PHRASES IN WHICH THE HARD DRIVEN CRITIC TAKES REFUGE. THEY TESTIFY THAT ON MANY OCCASIONS DR. RÜBNER RECEIVED A WREATH, WAS HONORED WITH MANY CURTAIN CALLS, OR THAT 'THE GRAND DUKE WAS THERE.'

FROM WHAT WE KNOW OF DAILY NEWSPAPER CRITICS WE FEEL INCLINED TO REGARD "CLIPPINGS" WITH SOME SLIGHT SUSPICION, ALTHOUGH IT SEEMS HARDLY LIKELY THAT BADEN, TOO, HAS FALLEN UNDER THE SWAY OF "THE SYSTEM." BADEN IS SO POOR. THE WREATH-GIVING HABIT FLOURISHES LUXURIANTLY, PARTICULARLY IN GERMANY. THE WRITER OF THIS VERY ARTICLE RECEIVED WREATHS—with STREAMERS AND GILT LETTER DEDICATIONS—for PLAYING THE PIANO BADLY AT NUMEROUS CONCERTS IN GERMANY, BUT NOW HE WISHES HE HAD SPENT THE MONEY OTHERWISE. WE ACKNOWLEDGE, HOWEVER, THAT THE GRAND DUKE'S PRESENCE AT DR. RÜBNER'S CONCERTS WAS AN INCONTROVERTIBLE SIGN OF THE DOCTOR'S GREATNESS. GRAND DUKES ARE NOTORIOUSLY FOND OF GOOD MUSIC AND ARE SURPASSING GOOD JUDGES THEREOF.

WE TAKE GREAT PLEASURE IN PRINTING THE FOREGOING DEFENSE, AND TAKE OFF OUR HAT TO THE TRANSCRIPT FOR ITS ABLE AND THOROUGHLY MUSICAL ARGUMENTS. WE SHALL NOT TRY TO REFUTE THEM, FOR WE REALLY BEAR DR. RÜBNER NO GRUDGE, AND HOPE THAT HE WILL BE AS SUCCESSFUL AT COLUMBIA AS HE DESERVES TO BE.

THE AMIABLE CRITIC OF THE NEW YORK TRIBUNE CORRECTS HIMSELF REGARDING THE STATEMENT HE MADE TO THE EFFECT THAT DR. RICHARD STRAUSS HAD RECEIVED 5 PER CENT. AS HIS SHARE OF THE RECEIPTS OF THE BOSTON SYMPHONY ORCHESTRA PENSION FUND CONCERT WHICH HE CONDUCTED. THE TRIBUNE SCRIBE SAYS THAT IT "WAS 25 PER CENT. OR POSSIBLY 30 PER CENT." AND HE THEN STATES THAT DR. STRAUSS IS NOT A 5 PER CENT. MAN. WELL, NOW, THE MUSICAL PUBLIC WOULD LIKE TO KNOW WHAT THE PERCENTAGE DEMANDS ARE OF THE NEW YORK MUSICAL CRITICS WHEN THEY WRITE PROGRAM NOTES; WHEN THEY ARRANGE PROGRAMS FOR SINGERS AND WHEN THEY WRITE BIOGRAPHICAL SKETCH PAMPHLETS FOR PIANO MANUFACTURERS, EXALTING THEREIN THE MERITS OF THE ARTISTS WHO ARE TO COME OVER, AND WHAT PERCENTAGE THEY CHARGE FOR LECTURES. IS IT 5 PER CENT., 10 PER CENT. OR 30 PER CENT.? ARE THEY 5 PER CENT. MEN?

IT MAY BE WRONG FOR DR. STRAUSS TO DEMAND 25 PER CENT. OR 30 PER CENT., AND IT MAY NOT BE WRONG.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.
Artistic Faculty Consisting of

RAFAEL JOSEFFY, LEO SCHULZ,
ADELE MARGULIES, EUGENE DUPRICHÉ,
LEOPOLD LICHTENBERG, IRENEE BERGE,
HENRY T. FINCK,
MAX SPICKER,
CHARLES HEINROTH and others.

MR. RAFAEL JOSEFFY WILL AGAIN HAVE A SUMMER CLASS FOR TEACHERS AT THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA, FROM MAY 17 TO JULY 10, INCLUSIVE. THE COURSE WILL CONSIST OF TEN TALKS, WITH ILLUSTRATIONS ON THE PIANO, ON MR. JOSEFFY'S NEW WORK, "SCHOOL OF ADVANCED PIANO PLAYING," FOLLOWED BY THEORETICAL INSTRUCTION, IF DESIRED. TERMS \$50. IN CONNECTION WITH THE ABOVE, THE REGULAR SUMMER TERM WILL BEGIN MAY 1. ALL BRANCHES OF MUSIC TAUGHT. ADDRESS THE SECRETARY.

That is an ethical question which the average New York music critic is not in a position to decide, because he has placed himself in the attitude of a percentage man; he is interested in performances and artists financially, and he should, therefore, retire far back in the distance and rest himself instead of discussing these delicate questions of percentages. If the average New York daily paper musical critic would simply attend to his work and become an immune so far as his financial relations to operas and concerts are concerned, and to the people who are engaged in them, he could discuss ethics, but as it stands today he is out of the pale of it because he is interested.

IN England, too, they are beginning to realize the importance of encouraging national influences in music, as the following from London Musical News will show:

The musical world is unanimous in deplored the action of the Sheffield musical festival committee in selecting Herr Weingartner as the conductor for 1905, vice Henry J. Wood, who has resigned. Probably no better conductor could be found the world over, but it is for patriotic reasons alone that the selection is carpentered. The objects of these musical festivals of ours are to foster the growth of choral singing among English choristers in the various large English centres, to familiarize our English audiences in our English provinces with standard choral works, and to introduce new compositions by English composers, which are worthy of being studied, and which otherwise would be unable to be produced. Art, we know, is cosmopolitan, and to confine the programs at these festivals to English composers would be to stultify that growth which, as we have stated above, is one of the main objects of these gatherings. But the performers—at any rate, the choral portion of them—are plain British citizens who sing because they like singing, and like their friends to come and hear them sing. The introduction of a celebrated foreign conductor, however desirable from a purely musical point of view, is calculated to destroy the social aspect, which is one of the charms of these gatherings, and his appearance among the worthy amateurs must to some extent be embarrassing. Have we no conductors capable of leading the Sheffield Choir? Is not the man who does all the "donkey work" able to control that renowned body of singers? At the Kruse festival, Herr Weingartner paid a well deserved tribute to Dr. Coward for his masterly training of the choir. A man who was competent to train his forces to render the chorus of the "Dream of Gerontius" in such a way that the conductor had simply to take up his baton and conduct is surely the man to whom may be entrusted the task of following up his preliminary exhaustive work by "seeing the thing through." And, if not, there are others.

We must confess ourselves that we were a bit surprised at the selection of the Sheffield committee. As Musical News says, "probably no better conductor could be found the world over" than Weingartner, but it does seem as though there should be at least one available choral director in England, the home of the oratorio and of the music festival. What good are these gatherings if they do not make musicians at home?

CARDINAL GIBBONS is strongly in favor of retaining women's voices in the choirs of the Catholic churches of this country. So is THE MUSICAL COURIER, and so it always has been. Choral music without female voices lacks color, and in the end grows almost unbearably monotonous. Maestro Perosi, the Pope's musical adviser, should know this. In his own oratorios Perosi has used the female voice copiously, and therefore should know its value in certain musical effects which cannot be obtained with the heavier and darker male voice. As Cardinal Gibbons says:

There are certain parts of our chants and musical numbers which require just such voices as those possessed by women, and if they are taken away, then I fear the effect and inspiration of the music and singing will be materially diminished.

The women are the ones who contribute the sweetness and expression of it. While I am a firm believer in the best music that can be obtained for our church choirs I cannot see where they could be improved upon or the religious ideas of the Church better carried out by the exclusion of women voices. The Church deserves the best music, and it should have it."

ACROSS the bridges over in Brooklyn, musical clubs have a hard time keeping out of financial entanglements. The German Liederkranz, one of the oldest societies in the borough, was compelled to sell its clubhouse two years ago, and now, unless the membership can be greatly increased, the club may be forced to disband. As a last attempt, efforts will be made to induce several little clubs to unite with the older society.

AMONG the engagements already made for Emil Paur and his Pittsburgh Orchestra (sixty-five players) are four concerts in Cleveland, four in Toronto and three in Buffalo. Eighteen concerts, with public rehearsals, will constitute the regular subscription season in Pittsburgh.

THE New York Evening Post says: "Many persons suffer from headaches after attending an operatic or theatrical performance. This is due largely to the vile air." Which one?

Recitals by Keen Pupils.

TWO advanced pupils of J. William Keen have given recitals this month at Lyric Hall in Paterson, N. J. Harry Anderton gave a concert Tuesday evening of last week, assisted by Frederick A. Parker, tenor. Miss Bertha Johnson, assisted by David Gootenberg, violinist, gave her concert Friday evening, June 10. The critic of the Paterson Daily Press referred as follows to Mr. Anderton:

"In his first selection, Beethoven's 'Sonate Pathétique,' Mr. Anderton showed versatility, expression and feeling, his touch being powerful yet velvety, and his execution accurate and brilliant. Another admirable performance was the last movement of Mendelssohn's concerto in G minor, the orchestral accompaniment being supplied on a second piano by his instructor, J. William Keen. In this selection Mr. Anderton evinced technical equipment of the broadest kind, his fortissimo passages being remarkably brilliant."

The same paper paid this tribute to Miss Johnson: "Miss Johnson's most difficult numbers were 'Kamennoi Ostrow,' Rubinstein; 'Impromptu in C sharp minor,' Reinhold, and 'Fantaisie Impromptu,' Chopin. In these she revealed high execution and fine musical taste. The principal charm of her playing was the rendition of the trills and softer passages, the 'singing touch' being strongly displayed. Eleven selections in all were given, all from memory."

Mr. Keen, teacher of the talented players, is a professional pupil of Edward Morris Bowman.

Mr. Veitch, of Montreal.

F. A. VEITCH, the rising young impresario, of Montreal, Canada, was in New York last week looking up attractions for the coming season. He states the past season in Montreal was one of the best in that old town's musical history, attractions like the Coldstream Guards Band, Nordica, Aus der Ohe, Schumann-Heink, Bispham, Peppercorn and Nichols and the Montreal Symphony Orchestra all drawing immense houses. The organization of the latter, of which Mr. Veitch was the manager, is made up of forty-eight local musicians, and is the only symphony orchestra in Canada. It gave ten concerts at the Academy of Music and pulled out without a deficit, it being the first year in seven that its founder and conductor, Mr. Goulet, was not asked to make up any shortage.

Mr. Veitch will handle Ysaye, and is booking a couple of pianists.

Leandro Campanari.

LEANDRO CAMPANARI, of San Francisco and Milan, who reached this city ten days ago on his way to Italy, was suddenly attacked with appendicitis at the Hotel Marlborough and operated upon. He is on the road to recovery, and will go to the seashore for the summer.

M. A. GIRAUDET

WM. L. WHITNEY
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246 Huntington Ave., Boston, Mass.



NOT long ago this column told of some new Chopiniana, discovered in the letters edited by Karlowicz, covering the period between the years 1832 and 1849—from the time of Chopin's entry into Paris until his death. Now we are in a position to glean some new facts about the early Chopin—1810-1831—for the first volume of the most complete Chopin biography ever written has just been published in Warsaw by Ferdinand Hoesick. One is able to appreciate the magnitude of the task which Hoesick has set himself when mention is made of the circumstance that this first volume contains over 900 pages.

The title of the work is "Chopin, Zycie i twórczość" ("Chopin's Life and Works"), and Hugo Leichentritt, who has read the Polish manuscript, assures us in the Leipsic Sammelbände that Hoesick has succeeded in discovering many biographical data hitherto unknown about Chopin, and has corrected many egregious mistakes made by those of his biographers who have been generally regarded as authoritative. Leichentritt says that Hoesick prefaces his actual work with a brief address to the other authors of Chopin books, and he aims his argument particularly at Niecks, the accepted dean of all Chopin biographers. Hoesick possesses the advantage of living in Warsaw, and he has been able to collect a mass of documentary evidence which had been either regarded as lost or had been entirely overlooked by other investigators. This newest seeker went at his work with a thoroughness which is impressive. He studied from histories and books of the period the Warsaw musical conditions at the beginning of the nineteenth century; he sought to understand the intellectual, social and political atmosphere of the time; and he acquainted himself, as intimately as is possible at this late date, with the personality and the surroundings of the people with whom Chopin came in contact and by whom he might have been influenced. Hoesick is honest enough to admit in his preface that some of his discoveries have been hinted at before in the works of other Polish biographers, but as his translator, Leichentritt, remarks: "There is a vast Polish Chopin literature—consisting largely of single essays and pamphlets—the tenth part of which is not even known by name in Germany. This literature covers many individual biographical phases, and deals with many important details not to be found in any of the well known books on Chopin." Hoesick gives a list of all these lesser contributions and acknowledges that he has incorporated in his own "Chopin" and amalgamated with the result of his own researches all those authenticated facts recorded and proved by his predecessors.

The exact date of Chopin's birth has long been in dispute. Years ago Kleczynski ("Chopin's Greater Works," published by Breitkopf & Härtel, of Leipzig) asserted that Chopin was born February 22, 1810, and not March 1, 1809, as was recorded by

Szulc, Sowinski and Niecks. Karasowski was informed by Chopin's own sister that he was born in 1809. There was, too, the watch given Chopin by the famous singer Catalani in 1820, and inscribed: "Donné par Madame Catalani à Frédéric Chopin, age de dix ans." Szule calls attention to the date on the memorial in the Holy Cross Church, Warsaw—Chopin's heart is kept there!—March 2, 1809. An American biographer of Chopin quotes Henry T. Finck, who declares that the Polish composer was twenty-two years old when he wrote to his teacher, Elsner, in 1831. Liszt believed with Karasowski that the year was 1809. Natalie Janotha, the Polish pianist, several years back started a warm controversy in THE MUSICAL COURIER by asserting that the correct date of Chopin's birth was, after all, February 22, 1810. Karlowicz also gives the 1810 date. Hoesick now adduces irrefutable, because official, documentary evidence that 1810 is the correct year. To give these records in full would take up too much space at the present moment; they will be reproduced later and separately in THE MUSICAL COURIER.



Hoesick has proof, too, that Chopin was not the third child of his parents; his sister Isabella was younger than he. And Count Skarbeck was not the gifted Frederic's godfather. The name in the baptismal certificate is altogether different. Chopin had a good education at the Lyceum—not a superficial one, as is claimed—for the curriculum of those years shows that the classes in which Chopin passed his examinations were taught modern languages, natural sciences and mathematics. Niecks and Karasowski believed Chopin's school years to have lasted from 1824 to 1827, whereas in reality he was a student at the Lyceum from 1823 to 1826. It is proved by Hoesick that Chopin studied with Elsner at the conservatory from 1826 to 1829, and there was compelled to learn thoroughly every branch of theory and composition. Elsner kept a diary of his lessons, and in this Chopin is mentioned frequently. Niecks and other biographers knew nothing of this diary and gave no facts of importance regarding the lessons with Elsner. In the new book the younger Chopin's relations with the Countess Alexandrine de Moriolles are touched upon—a personage barely mentioned by other biographers. Chopin dedicated his "Rondo," op. 5, to the Countess Alexandrine, the "Mariolka" spoken of in some of his letters. Niecks leaned heavily on Karasowski for his facts, and Karasowski was totally unreliable. He not only made many mistakes, which he himself subsequently admitted, but he also took unwarrantable liberties in his translations of the Chopin letters, changing facts, expurgating objectionable data, omitting personalities, falsifying dates and even altering entirely Chopin's mode of expression and in places his very meaning.



Hoesick gives a marvelous picture of musical life in Warsaw during the 20's. He presents a list of the operas given each year and programs of all the concerts. Thus it is possible to see exactly what

musical influences surrounded the young Chopin at the time when necessarily he was most impressionable. Particular stress is laid on Chopin's connection with the progressive literary movement of that day, and on his peculiar "doppelgänger" relations with the poet Slowacki. They were born at almost the same time, died within a few hours of each other, looked like twins, lived the same sort of life, loved the same woman, and even in their works betray marked similarities of style and tendency. Hoesick points out for the first time that the foundation to Chopin's later romanticism was laid in the literary circles of Warsaw, and not in the incandescent salons of Paris. Chopin never lost his interest in Polish literature, and his Paris friendship with Mickiewicz is a matter of record. We know, too, that Chopin visited Mickiewicz's lectures at the Collège de France on Slavic literature, and became a member of the Polish Club, made up largely of poets and novelists. Chopin's sixteen Polish songs are undoubtedly the immediate result of his literary affiliations.



Hoesick shatters the common belief that Chopin had conceived and written only a few of his more important works before his arrival at Paris in 1831. We had believed with all previous biographies that in Warsaw had been done only the works with orchestra, the trio, a few polonaises, valses and mazurkas. It now appears that before 1831 Chopin already had sketched many of the études from op. 10, and even some of those from op. 25, the nocturnes, op. 9, and the first two of op. 15, the mazurkas from op. 6 and 17, the "Grand Valse Brillante," op. 18; the G minor ballade and the B minor scherzo. The latter is a big surprise, for it counts as one of the most "revolutionary" of all Chopin's compositions. Nothing much was known of Chopin's residence in Stuttgart except that he wrote the great C minor étude there. Hoesick traces to that period also the mighty D minor prelude and the A minor prelude. Psychologically considered, this is an interesting discovery, for all three compositions were thus written under the stress of the despair with which Chopin received the news of the taking of Warsaw by the Russians. Hoesick calls attention to a little book—quite unknown outside of Poland—by Tarnowski, wherein are quoted pages from a diary kept by Chopin during those dark days in Stuttgart. The diary gives ample clue to Chopin's state of mind and soul.



Maria Wodzinska was the girl beloved by Chopin and Slowacki. Under the influence of this love Chopin wrote his F minor étude (op. 25, No. 2); the F minor valse, and the C sharp minor nocturne (op. 27, No. 1). Chopin was in the habit of making lavish use of Polish folk melodies, even in places where one would hardly expect to find them. Thus, for instance, the middle section of the B minor scherzo is an old Polish Christmas song. Other folk tunes can be found in the F minor fantaisie, the fantaisie-polonaise, the ballades, the B flat minor sonata, &c. The story of Chopin's last days is told by Hoesick in simple style, and therefore is

robbed of much of the mawkish sentimentality with which imaginative biographers have invested the composer's dying moments. Hoesick's narrative is based on the diary of Chopin's niece, who with her mother (Chopin's sister Louise) was at the bedside during the last days of the fatal illness, and recorded every little occurrence almost as soon as it happened. The scene as given by Hoesick may therefore be considered reliable. Chopin did not die in the arms of a countess, nor in fact in anyone's arms.



From the meagre details herewith given it will be seen readily that the new Chopin biography is the musical book of the day, and the second instalment of Hoesick's voluminous work is awaited with keen interest by the earnest student of Chopin. There is here a splendid chance for the translator who can English idiomatically from Polish—no easy task.



The cable brings news that Mrs. Kubelik—née Countess von Czaky-Szell—presented her husband with bouncing twins last Sunday.

LEONARD LIEBLING.

DETROIT.

DETROIT, Mich., June 11, 1904.

DETROIT musicians cannot cry out against managers this season for their lack of interest. The best artists have been here in recitals and concerts—Shutwell-Piper, Schumann-Heink, Sembrich, Harold Bauer, Blauvelt, Van Hoose, Mr. and Mrs. Strauss, Damrosch, Castle Square Opera Company, Duss Orchestra, Creature, Madame Nordica and others.



Henri Ern, the violinist from Dresden, who has had such wonderful criticisms in the United States and Europe, has accepted the position of director of the violin department at the University of Michigan, Ann Arbor. Pupils have already spoken for his entire time. However, Mr. Ern has booked a number of recitals with prominent clubs for 1904-5.



Harold Jarvis, tenor, came from England ten years ago, located in Detroit as soloist at the First Presbyterian Church, and has filled 300 concert and recital engagements every year since. He has few open dates for 1904-05.



Frau Fanny Aldrich, pupil of Professor Linden, of the Royal Conservatory, Leipzig, and Frau Attenann have opened a studio in the Schwankovsky Building, making a specialty of German ballads.



Mr. and Mrs. Alberto Jonás will spend the summer in Europe, after a most successful teaching year.



The Michigan Musical Exchange, the only bureau outside of New York, Chicago and Washington, has had more offers for artists this season than any other. Romaine Wendell, manager, is also a most successful teacher of voice and repertory.



G. Arthur Depew, organist at the First Presbyterian Church, has gone to Cleveland to lead an orchestra for the summer months. After September Mr. Depew will spend a year in Europe. John Archer will be his substitute.

EUGENE D'ALBERT,

Tour of the United States, 1904-1905.

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BUFFALO.

BUFFALO, June 17, 1894.

HAN excellent song recital was given on Tuesday night, under the direction of Harry J. Fellows, with Mr. Gomph as accompanist part of the time at the organ with the sacred numbers, and at the piano for the songs. The splendid chorus of young men and women sang very effectively "Unfold, Unfold Ye Portals" from Gounod's oratorio of "The Redemption." Their ensemble work is excellent. Mr. Gomph's organ selection, Wolstenholme's "Fantaisie," was warmly received. Miss Eleanor J. Holman, who has a particularly pure soprano voice, rich and flexible, delighted all with her exquisite singing of Vernon's "Butterfly Time," giving as an encore Nevin's "Rosary." Gilbert Penn's solo (D'Hardelot) "Because" was well sung. He has a fine range for a baritone, and his enunciation is also good. "The Bridal Chorus" from "Lohengrin" was well sung by the chorus choir.

Mrs. Laura Minehan's group of songs: "O Were My Love Yon Lilac Fair," Beach; "Violets," Woodman; "Song of Sleep," Lord Henry Somerset, were, of course, well sung, the last selection being particularly well suited to Mrs. Minehan's rich contralto voice. The encore number was a catchy little song, but I do not know what it was. Mr. Fellows' beautiful voice was heard to fine advantage in Tosti's "My Dreams." Miss Holman sang Clay's "Sands o' Dee" very pathetically. The old ballad, "Where Are You Going, My Pretty Maid?" was admirably sung by Miss Holman, Mr. Fellows, Mrs. Minehan and Mr. Penn. So well was it received that the quartet responded with "My Pretty Jean," each song unaccompanied. The ensemble was excellent. Mr. Penn's group of songs, Burnham's "Twilight," Hawley's "The Ring" and "Daisies," Dudley Buck's "Dews of the Summer Night," Mrs. Minehan, Mr. Fellows, and the singing by the choir of H. W. Parker's anthem, "The Lord Is Exalted," finished a most enjoyable program. Mr. Fellows and Mr. Gomph play accompaniments beautifully.



On Tuesday afternoon at the Twentieth Century Club Mrs. Dunning's little pupils gave a practical illustration of her improved music study. Little tots of eight years old not only played well but wrote music on the blackboard, wrote scales in any key requested by members of the audience; sang pretty songs illustrative of staccato or legato music. One played while a little girl wrote rapidly on the blackboard the same exercise to show her trained ear. There were so many children engaged that space will not admit of further mention, but later on I shall give a more extended notice.



Mrs. Carrie L. Dunning, who advertises her "Improved Music Study for Beginners" in THE MUSICAL COURIER, is really besieged by applications for instruction in the normal classes, not only in Buffalo but in neighboring cities. One of the features of the approaching New York State Music Teachers' Convention at Niagara Falls will be a demonstration of her system with a class of fifteen children. It is to be hoped that Buffalo teachers in general will attend the instructive sessions to be held there. Civic pride should induce a large attendance, because so many Buffalonians, teachers of whom we are proud, are to have a share in the various programs. On the opening day, one of the most interesting features will be an illustrated description of "Native American Music, Indian and Negro Melodies: Their Employment and Composition," by Arthur P. Farwell, of Boston, and Harry Burleigh, of New York city. Mr. Farwell gave this same subject at the Genesee Valley Club in Rochester last winter, and the lecture was highly commented upon. On the afternoon of the same day there will be an unusually fine piano recital, Emil Liebling and Miss Mary Wood Chase, Chicago, pianists, assisted by Miss Sara Evans, contralto, and Louis Arthur Russell, accompanist. On Wednesday W. H. Sherwood, of Chicago, and Mrs. Bussing present a fine

musical treat. Mrs. Clara Henley Bussing is a soprano; the accompanist will be Carl G. Schmidt. The ~~program~~ for the other days I shall mention in another letter. Suffice it to say that William Kaffenberger and one of our most accomplished organists, Mr. de Zielinski, will not only play but have the assistance of Frank Kuhn, of this city, and the Zielinski Trio Club. The Buffalo Orpheus Male Chorus, under the direction of Herman Schorcht, will add its quota to the general excellence.



A clever recital was that given on Thursday night at the Twentieth Century Club by pupils of Ch. Armand Cornelle, all the more praiseworthy for the excellence evinced, when one learned that it was to be given without the personal direction of their loved teacher, who from overwork and no vacations had succumbed to a severe attack of rheumatism and was then lying seriously ill at his home in West avenue. His absence was a matter of deep regret to his large audience of friends. The pupils were brave, on their mettle to do their best, a fact recognized by a pleased audience which included many of our prominent music teachers who were broad minded enough to concede that the performers had been well taught. The Misses Gillig, Farrington and Adams and George Leroy opened the program by playing Wagner's "Kienzi Overture" with dignity and repose, and with such unanimity that it resembled a "solo" performance. Lilla Allene Sloane Smith made her first public appearance, playing prettily Rheinhold's "The Distant Camp." Cora Jean Allan, whose self possession is due to her tender youth, gave a remarkably clever interpretation of Ehrlich's barcarolle in G major, and Bohm's "Murmuring Brook," the ripples skillfully imitated by her supple fingers. Earl Thillen played Joncier's "Sérénade Hongroise" very well. Young Clara Schaeffer, only fifteen, is sensitive and timid. Despite her nervousness, she played very creditably Moszkowski's "Love's Awakening" (waltz). Ruth Adams, also young, is fearless, and played Rachmaninoff's prelude, C sharp minor, and Rubinstein's barcarolle very spiritedly. Mendelssohn's concerto, which was to have been played by Mr. Leroy and Mr. Cornelle, had, of course, to be omitted.

Miss Ella Schwabl has made wonderful improvement since January, and surprised everyone by her fine rendition of Moszkowski's difficult "Air de Ballet." She has acquired a delicacy of touch and a skill in playing difficult passages worthy of commendation, and proves that she is not only ambitious but studious as well. Miss Farrington's splendid interpretation of Schubert's sonata, A minor, allegro con fuoco, and encore number, Chopin's mazurka in E minor, were proofs also that she is an earnest student and very temperamental. Miss Gillig's numbers were "Revolutionary" étude and polonaise, op. 53. Chopin, and encore, Schumann's romanza, F sharp major. The first selection, with its involved left hand passages, which require strength and skill, was finely played, but left the hearers wondering if her small hands could complete her share of the work. She did succeed finely and won hearty applause. The march from "Tannhäuser" (Wagner-Liszt) is a tremendously difficult composition for any woman to essay who is not a professional, but Miss Schiebel was equal to it. A professional said to me: "She excels in bravura work." Her encore number, Schumann's "Warum," I did not like so well. No doubt Miss Schiebel's conception of it was influenced by the great German Reisenauer's reading of that composition. Then followed for two pianos, she at the first, Geo. Leroy at the second, Camille Saint-Saëns' difficult concerto in G minor, which was a brilliant climax to an evening's enjoyment of an excellent recital, the work being the more commendable when one takes into consideration the nervousness of some of the participants who missed the encouragement of their master's presence.



Another good piano teacher, Louis J. Bungert, opens his Allen street studio tonight for a pupils' recital, Miss Mary Geers and Miss Lucy Speers, pianists. Mr. Bungert will sing Valentine's "Gebet," from Gounod's "Faust."

VIRGINIA KEENE

THE GUILMANT ORGAN SCHOOL.

WILLIAM C. CARL will sail for Europe next week to visit Alexander Guilmant at Meudon, France. Before his departure he is to complete arrangements for the reopening of the Guilmant Organ School in October. The plan of work will cover a larger field than formerly, as it is the desire of Mr. Carl to give to an organist the advantage of practical experience and knowledge in all the requirements demanded in a metropolitan church. An important engagement is that of the Rev. Dr. Howard Duffield, who will give lecture lessons on the "History of Church Music and Hymnology." Dr. Duffield is an authority on these subjects, and his ability to present them in an attractive and comprehensive way will prove of large benefit to the students. Starting with the early music of the Greeks and covering all schools up to the present day, with special emphasis on the great canticles of the church, the modern German, English and American schools will all be treated.

With this engagement comes also the announcement that Robert Hope-Jones, the eminent English organ builder and authority on organ construction, will give lecture lessons on acoustics and organ construction, two subjects of vast importance. The theory department will be heretofore be under the charge of Clement R. Gale, whose work has been very successful during the past season. Mr. Gale will also teach the art of training boys' voices. Gustav Schleith will conduct the organ tuning class and organ repairing. Other subjects will also be added, which, together with Mr. Carl's personal work in teaching the organ and the art of organ playing, will make the work of the school very thorough. Mrs. Gertrude Elizabeth McKellar, who is a post graduate of the school, will assist in this department, and from her long association with the school will be a welcome addition to the faculty. Mr. Carl will travel on the Continent before returning to America, after his visit with Mr. Guilmant, and then go to St. Louis to play his engagement at the Exposition.

Adele Baldwin in London.

ADELE BALDWIN, the contralto, who by her artistic singing has gained a very high reputation in this country, is meeting with great success in London. She gave a recital in Bechstein Hall on June 7, assisted by Clarence Weston Bird pianist, Coenraad V. Bos accompanist. The audience, which entirely filled the hall, received her most enthusiastically and showed their appreciation of her singing by recalling her three times after the Brahms group. She sang as an encore Nevin's "Mighty Lak a Rose," which was composed for and dedicated to her. She was recalled four times after her last group of songs and responded by singing "The Captain," which was also encored. Among those present were Lady Bective, Lady Goldsmith, Mrs. Ronalds, Mme. Guy d'Hardelot, Alberto Randegger, David Bispham, John Drew, Sir John Miley, Mark Hambourg, R. von Zur Muhlen, Mr. and Mrs. Wilhelm Ganz and Dr. Crowl.

Mrs. Baldwin's engagements have been musicales at Lady Bective's, April 27; Dr. Crowl's, May 4; Mark Hambourg's, May 6; Mrs. Adolph Tuck's, May 10; Mrs. Wilhelm Ganz's, May 18; recital with Marie Zimmerman, pianist, June 15; concert in Albert Hall, June 21; in a recital with R. von Zur Muhlen at Lady Goldsmith's on June 24. On June 6 she was the guest of honor at a musicale and luncheon given by the Society of American Women in London at Hotel Cecil.

Marquis de Souza at the Fair.

THE Portuguese baritone and heavyweight singer, Marquis de Souza, who was here some years ago, has returned and is now singing in one of the establishments on the Pike at the St. Louis World's Fair.

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QUESTIONS AND ANSWERS.

TORONTO, June 7, 1904.

To The Musical Courier:

Would you be kind enough to tell me something about the conductors at the forthcoming Munich Music Festival, and what operas they will lead? Very sincerely, (Mrs.) F. L. KINCAID.

Felix Mottl will lead "Marriage of Figaro," "Flying Dutchman" and two cycles of the "Nibelungen Ring." Franz Fischer is to conduct "Don Giovanni," "Tristan and Isolde" and one "Ring" cycle. Hugo Reichenberger will wield the baton over "The Magic Flute" and "Abduction from the Seraglio," and to Hugo Röhr are entrusted the musical destinies of "Così fan tutte." Felix Weingartner is slated for "Tristan and Isolde," and Arthur Nikisch will lead "Meistersinger" at two performances.

Music Teachers' National Association.

ANYONE may join this association—Music Teachers' National Association, which meets at St. Louis June 28 to July 2—upon payment of \$2, admitting to all the concerts. Address F. L. York, secretary, 240 Woodward avenue, Detroit, Mich.

The following are to be the artists who will appear: Pianists, W. C. E. Seboeck, Chicago; Albert Weinstein, New York; Mrs. H. G. Wyer, St. Louis; Miss Birdie Blye, Chicago; Miss Ida Simmons, Kansas City; Nathan Sacks, St. Louis; Henry P. Eames, Lincoln, Neb.; Walter Spry, Chicago; Mrs. David Kriegshaber, St. Louis; Mme. Theodore Sturkow, Chicago.

Organ recitals will be given by E. M. Bowman, New York; William Middelschulte, Chicago; F. W. Riesberg, New York.

The following vocalists will participate: Miss Bessie Bowman, New York; Miss Pauline Woltman, Boston; Miss Flora Bertelle, Louisville, Ky.; Mrs. F. H. Knight, New York; Mrs. Georgia Lee Cunningham, St. Louis; Milton B. Griffith, Chicago; Mrs. Alice C. Leonard, Detroit, Mich.; Grace W. Misick, Chicago; F. B. Webster, Chicago; Miss Jessie Ringen, St. Louis; Mrs. F. W. Riesberg, New York; Miss Kathryn McGuckin, Philadelphia; D. Duggan, Detroit; Mrs. A. Epstein, St. Louis; Mrs. A. Legate Laflin, Oklahoma.

Lecture recitals and addresses will be given by Miss Mary Hallock, Philadelphia; Thomas W. Surette, New York; Miss Frances Densmore, Red Wing, Minn.

The violinists will be Mrs. Lulu Kunkel-Burg, St. Louis, and Theodore Lindberg, of Lindborg, Kan.

Round table meetings will be conducted by W. G. Smith, Cleveland; F. W. Root, Chicago; N. W. Corey, Detroit; E. M. Bowman, New York; E. D. Hale, Boston; John Towers, St. Louis.

The Kansas City Philharmonic Society will give "King Olaf," by Carl Busch, under the direction of the composer. The Exposition Orchestra will also play several works by American composers. The Oak String Quartet will play.

The Missouri State Music Teachers' Association will combine with the National at this convention. The mem-

bers of the State Association will give a reception to members of the National in the handsome Missouri Building. Besides, the great Exposition, with its variety of interests, is there, and the members can take advantage of them between the musical attractions.

The railroads will make a convention rate of one fare plus \$2 from all points in the United States. Members are privileged to remain ten days, according to the terms of purchasing a ticket of this kind.

The official hotel is the Forest Park University Hotel, located immediately south of the grounds. A rate of \$1 to \$2 per day for each person will be charged. It will be necessary for each member to pay 50 cents for every admission to the Exposition grounds.

The annual dues are \$2 for new members, or \$1 for renewals. These may be remitted at once to Francis L. York, 240 Woodward avenue, Detroit, Mich.

E. R. KROEGER, Chairman Program Committee.

W. D. ARMSTRONG, Chairman Executive Committee.

The Bowman Recitals in St. Louis.

EDWARD MORRIS BOWMAN and his daughter Jessie May Bowman are to give two organ and song recitals in Festival Hall, St. Louis, Monday and Tuesday, June 27 and 28. At the request of many friends, Mr. Bowman will play an organ program on Monday composed of some of the pieces which he made popular during his former residence in St. Louis, and Miss Bowman will sing two groups of songs, making this her début in her native city.

Tuesday, June 28, the M. T. N. A convenes in St. Louis, and Mr. and Miss Bowman are to open the meeting with a recital of the following program, in which are represented the classic in Bach, the American in Dudley Buck, and the novelty in the new suite, Guilmant's Seventh Sonata: Grand Prelude and Fugue in C minor..... Bach

E. M. Bowman,

Lungi dal Caro bene..... Secchi
Heimliche Auflorderung..... Strauss

Bessie May Bowman.

Tone Picture: On the Coast..... Buck

(Composed for E. M. B.)

E. M. Bowman.

Under the Rose..... Fisher

Bessie May Bowman.

A Song of Thanksgiving..... Allitsen

Bessie May Bowman.

Suite pour orgue, Seventh Sonata..... Guilmant

E. M. Bowman.

Dr. Jackson Weds Florence Sliter.

MISS FLORENCE SLITER, daughter of Mrs. Sarah Sliter, of this city, and Dr. Ion Jackson, of New York, were married June 15. The Rev. Dr. J. W. Knapp, of New York, officiated. Frederick W. Slater, of New York, was best man. Mrs. Charles A. Crans, of Middletown, acted as matron of honor, and Miss Ethel Sliter, sister of the bride, and Miss Pauline Woltman, of Boston, were bridesmaids. Chester Searle and Carl Elmore, of New York, were the ushers. Miss Effie Stewart, soprano; Pauline Woltman, alto, and Carl Elmore, bass, sang. The bride is a graduate of the Boston Conservatory of Music. She also studied music in cities in Europe. The happy couple are at Willmore Court, 126th street and St. Nicholas avenue.

RECITAL BY ARENS PUPILS.

FRANZ X. ARENS gave his second pupils' recital Wednesday afternoon of last week at his studio, 305 Fifth avenue. The program was presented by Asa Howard Geeding, baritone, assisted by Mme. Marian Van Duyn, a contralto who has become distinguished in concert and oratorio. Mr. Arens was at the piano. Mr. Geeding has the voice and presence that promise well for his future, and as for his method that would be commended by the most exacting. When Arens pupils appear in public it is known that they have reached the professional standard. For that reason the recitals are enjoyed by audiences that under other conditions would not be attracted to a musicale by vocal pupils.

If Mr. Arens continues to encourage his pupils to sing songs by American composers he is in danger of being charged with the heinous crime of patriotism. More than that, the list of songs sung by Mr. Geeding and Mme. Van Duyn included numbers by three women composers, Augusta Holmes, the Irish-French woman, who is dead; Liza Lehmann, who lives in London, and Mrs. Beach, who lives in Boston.

The ballad "Jean," sung by Madame Van Duyn, is by Harry Burleigh, one of the colored graduates of the National Conservatory of Music. It is a pathetic little song, and Madame Van Duyn sang it very sympathetically.

The program for the afternoon follows.

Arias—

Honor and Arms (from Samson)..... Handel

Where'er You Walk (from Semele)..... Handel

Mr. Geeding.

Romanza, Deh! non voler costringere (from Anna Bolena)..... Donizetti

Madame Van Duyn.

Die Post..... Schubert

Wohin?..... Schubert

Aufenthalt..... Schubert

Mr. Geeding.

L'heure d'Azur..... Holmès

L'heure d'Or..... Holmès

Madame Van Duyn.

Ich trage meine Minne..... Strauss

To a Violet..... Grieg

Myself When Young (from A Persian Garden)..... Lehmann

Mr. Geeding.

Ah, Love But a Day..... Beach

Jean..... Burleigh

Gypsy John..... Clay

A Maid Sings Light..... MacDowell

Mission..... Arens

Mr. Geeding.

Duet, Night Hymn at Sea..... Goring Thomas

Madame Van Duyn and Mr. Geeding.

The third recital will be given by Miss Georgia Galvin, soprano, this afternoon, June 22.

Irma Saenger-Sethé.

THE London Standard has this to say of the brilliant young Belgian violinist Irma Saenger Sethé:

"Mlle. Irma Sethé gave her second and last recital this season yesterday afternoon at St. James' Hall, and has seldom been heard to greater advantage. Her chief success was achieved in Bach's famous chaconne for violin alone, and this was rendered with a fullness of tone, breadth of phrasing and technical command that entitle her to be ranked among the foremost violinists of today."

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SAN FRANCISCO.

SHERMAN, CLAY & CO.'S,
SAN FRANCISCO, June 12, 1904.

HE past week has given us several enjoyable musical functions on both sides of the bay, although the season, owing to the warmth of the weather and other signs of early flitting to mountain and seaside, is fast nearing its close.

Signor Domenico Borghese, lately of the Tivoli Opera House, gave a song recital in which he was assisted by Signor Martinez, the pianist. Signor Borghese has been trained in the Italian school of singing, and his powerful baritone was heard to advantage in a choice program of vocal selections, as follows: "Se" ("It"), by Denza; "Anima Santa" ("Villi"), Puccini; "Carmela" (Tosti), "Zaza Piccola Zingara" ("Zaza"), by Leoncavallo; "A Dream" (Bartlett); "Evening Song," from "Tannhäuser" (Wagner); "Les Palmes" (Faure), and the "Toreador" song, from "Carmen" (Bizet). Signor Martinez played two piano solos.

The Loring Club concert was attended as usual by as many listeners as Native Sons Hall could well accommodate. The program was most interesting. The "Battle of the Huns" (op. 12, of Heinrich Zöllner), a cantata for male voices with soprano and bass solos, and accompanied by full orchestra, was the pièce de résistance of the evening. It was well done, the Gottilinde of Mrs. Wallace Wheaton Briggs and the Theodoric of Gustav Brenner being especially noteworthy. The quartet work was taken by A. A. Macurda, Dr. S. Shalkhamer, J. Stewart Murdoch and W. Nielsen. The other numbers were "March of the Monks of Bangor" (Whiting), with tenor solo by A. A. Macurda; march, "In the Ruins of Athens," by orchestra, and "Chorus of Dervishes" (Beethoven); "Chorus of Pilgrims" (Wagner). The concert was the fourth of the club's twenty-seventh season. David Loring conducted as usual, and Miss Ruth Loring presided at the piano.

On Thursday, June 2, the Howe Club, under the direction of James Hamilton Howe, gave a concert at Native Sons Hall. The club is divided into sections, choral and orchestral, both of which aided in presenting the program, which was rendered in full as follows:

PART I.

Festival Hymn.....	Dudley Buck
Choral and Orchestral Divisions.	
Crossing the Bar.....	J. Hamilton Howe
Gentlemen of the Club,	
Mary's Lamb.....	
Messrs. V. Richards, J. V. Tressider, J. A. Cook, G. R. Bird, Inflammatus, from Statat Mater.....	Rossini
Mme. Yda de Seminario, with Choral Division.	
Traumerei (for strings).....	Schumann
Prologue from Pagliacci.....	Leoncavallo
S. Homer Henley.	
Procession of Meistersingers.....	Wagner
Orchestral Division,	

PART II.

Excerpts from Paradise Lost.....	Theodore Dubois
Chorus of the faithful, "Victoria! Victoria!"	
Invocation, "Eve, Adam, The Archangel and Seraphim."	
Recitative, "The Son."	
Chorus, "The Seraphim."	
Soloists, Mrs. Lilian Merrifield-Pearce, W. B. Anthony and J. V. Tressider, with Choral Division.	
Passe pied (for strings).....	Gillet
Orchestral Division.	

Soprano songs—
O Swallow, Swallow, Flying South.....A. Foote
Lydia.....Margaret Ruthven Lang
Mrs. Lilian Merrifield-Pearce.

The Heavens Are Telling, from Creation.....Haydn
Trio by Mrs. C. J. Blaisdell, R. M. Mitchell and H. Williamson, Choral and Orchestral Divisions.

Toreador, from Carmen.....Bizet
Choral and Orchestral Divisions.

Mr. Howe has long been a valuable member of our musical community, and was at one time head of a flourishing oratorio society, which presented the best works of the masters during many seasons, but which was disbanded as the result of opposing jealousy and narrow mindedness on the part of that faction which has ever been the ruination of every successful musical venture in 'Frisco. I hope the Howe Club may flourish as "the green bay tree," and live to present the works which are in preparation.

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"He has beauty of tone and executive brilliancy. The spirit was

generally penetrating." — London *Daily Mail*.

IN AMERICA AFTER APRIL 1ST.
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Saturday, June 11, at the pretty home of the Sorosis Club, Mrs. Oscar Mansfeldt presented some of her more advanced pupils in a piano recital. Among those who performed were so many who gave promise of something more than ordinarily excellent that it would take time and space to specialize. Maurice Robb is of course well known as a child of prodigious technical acquirements and one having a future before him. For the rest, Mrs. Mansfeldt's splendid accomplishments and the program, which I give in full, cannot fail to speak volumes:

The Lady of Shallot.....	Albert I. Elkus
Perpetual Motion.....	Weber
Ballade.....	Eugene Raphael
La Styrienne.....	Burgmuller
Valse.....	Burgmuller
Am Spinnrad.....	Thomé
An den Frühling.....	Grieg
Valse.....	Chopin
Preludes, Nos. 1, 3, 5, 7, 10, 11, 18, 20, 21, 22.....	Chopin
Grillen.....	Miss Adele Stevens.
Warum?.....	Schumann
Aufschwung.....	Schumann
Rhapsodie Hongroise, No. 7.....	Liszt
Danse Macabre.....	Saint Saëns
(For two pianos.)	
Consolation.....	Liszt
Si Oiseau j'étais.....	Henselt
(For two pianos.)	
Etude, G flat.....	Chopin
Polonaise, C minor.....	Chopin
Concerto, G minor.....	Mendelssohn
Molto allegro con fuoco. Andante. Presto.	Maurice Robb.
Mrs. Mansfeldt at second piano.	

On June 17 and 23 two musicales will be given by the pupils of John W. Metcalf and Alex. Stewart in Orpheus Hall, and by the following participants:

FRIDAY EVENING, JUNE 17—PARTICIPANTS.

Piano—Miss Abbie Sanborn, Miss Annie Moir, Miss Florence Cranwell, Miss Edna Ford.

Violin—Miss Winnie Bruce, Charles H. Blank, assisted by Miss Leona Shaw, soprano (pupil of Mrs. Grace Davis Northrup).

THURSDAY EVENING, JUNE 23—PARTICIPANTS.

Piano—Miss Gladys Powell, Miss Aimée Davies.

Violin—Miss Minnie Clark, Miss Sydney Miller, assisted by Mrs. A. E. Nash, contralto (pupil of Edwin Dunbar Crandall).

Mr. Stewart is a well known violin teacher and choral conductor, and Mr. Metcalf is known as a vocal teacher and a composer of songs which have found much favor in the public eye.

Pauline Powell-Burns, assisted by Mrs. W. W. Purnell, mezzo soprano, gave a piano recital on the 7th inst. at Maple Hall, Fourteenth and Webster streets. The program which follows contains numbers that would be a strong test of ability anywhere:

The Maiden's Song.....	Metca'f
Piano, Sonata, op. 53.....	Beethoven
Serenade.	
The Robin.	
Three Thoughts—Memories, Night, Morning.....	Neidlinger
Piano, Impromptu, op. 142.....	Schubert
Indian Love Song.....	De Koven
Piano—	
Impromptu, op. 36.....	Chopin
Etude, op. 25.....	Chopin
Prelude, op. 28.....	Chopin
Polonaise, op. 40.....	Chopin
Raft Song.....	
O That We Two Were Maying.....	Nevin
Piano, Ricordanza.....	Liszt
Das alte Lied.....	Lassen
Sommerabend.....	Lassen
Piano, Scherzo, B flat minor.....	Chopin
A Keepsake.....	Metca'f
Until You Came.....	Metca'f
Piano, Carnaval, op. 9.....	Shumann

Wenzel Kopta, the Bohemian violinist, played recently in Seattle, and, as he is a valued citizen of our own musical San Francisco, it will be a matter of interest to all that this artist had a warm and enthusiastic reception. It was originally planned that Mrs. Oscar Mansfeldt should go North at the same time, and the concerts be given conjointly between herself and Kopta. This was postponed, however, until another season, and Kopta gave his Northern concerts alone. Another year will probably bring about an extended concert tour between two of our most valued San Francisco artists.

Mrs. A. WEBMORE JONES.

Mr. Hugg Weds Miss Hoffmann.

MISS HILDEGARD HOFFMANN, the soprano, and Henry Holden Huss, the composer and pianist, were united in marriage Wednesday of last week at the summer home of the bridegroom on Lake George. The illness of Mr. Huss' mother necessitated some changes in the original plans for the wedding. Only relatives witnessed the ceremony, and later a breakfast was served at the summer home of the bride, which is near by. Mr. Huss' country home, Onelgie, is beautifully situated on one of the most picturesque lakes in the Adirondack region. Mr. and Mrs. Huss will visit various points in the mountains, and then will sail for Europe.

Miss Hoffmann is a daughter of Minna and the late William Hoffmann of Brooklyn. She is a pupil of Oscar Saenger, and her debut as a concert singer was made about eight years ago. Mr. Huss, who is a native of Newark, N. J., studied with his father, George J. Huss, with O. B. Boise and at the Conservatory of Music at Munich, Bavaria. His compositions included a piano concerto dedicated by the composer to Adele Aus der Ohe.

A Musicals for Miss Schaffer.

MISS EMMA THURSBY gave a farewell musicalale on Tuesday afternoon, June 14, in honor of her pupil, Miss Josephine Schaffer, of the Metropolitan Opera Company, who has been under her instruction for the past four years, and is now being sent abroad. Miss Schaffer sang the Santuzza aria from "Cavalleria Rusticana," the Michaela aria from "Carmen," and the duet from "Faust," with George Eaton Collins, also of the Metropolitan Company. Other talented pupils of Miss Thrusby sang. Some of the guests were:

Prince Sarpeha, of Wien; Baron Frederick Zann, of Bavaria; Dr. René J. Jessurum, Kasuka Okakura, of Japan; Taikan Yokoyama, Shomso Hisluda, Y. Unno, Maj. Edward Zalinski, Col. Albert Pope, Dr. and Mrs. Frank Northrup, Mr. and Mrs. F. Edwin Elwell, Miss Emma Heckle, Mrs. E. C. Barton, Mr. and Mrs. John D. Brower, Mr. and Mrs. Charles H. Lee, Miss Grace Haskell Barnum, Mrs. T. W. Hillyer, Miss McLeod, Madame Jager, Miss Ellie Goin, Miss Davis, Miss Irwin Martin, Mrs. Achille Errani, Mr. and Mrs. Alfred Grossmann.

New Home for Music School Settlement.

PANS have been filed with Building Superintendent Hopper for the remodeling of the two three story and basement dwellings at 53 and 55 East Third street into a settlement house for the Society of the Music School Settlement, of which Helen C. Mansfield is president. The present quarters are at 31 Rivington street. An addition is to be erected and a new façade built with a porch entrance. The first floor is to be fitted for a practice room.

Praise for Conrad Ansorge.

AT Conrad Ansorge is one of our greatest artists was amply proved in his last piano recital. No one equals him in the interpretation of Schubert, and no other can sing on the keys as he does and bring forth such a glorious cantabile tone. In the C minor and G major impromptus it was not his phenomenal technic so much as the p'astic characterizing of the parts that enthused the listeners.—Berlin Zeitung, March 1, 1904.

WM. A. BECKER

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 "He has beauty of tone and executive brilliancy. The spirit was generally penetrating." — London *Daily Mail*.

IN AMERICA AFTER APRIL 1ST.
 Address care THE MUSICAL COURIER.

SWEDISH STUDENTS' CONCERT.

ACHORUS of 100 Swedish students were invited to participate in an international singing contest at the World's Exhibition in Paris, 1867. They won such a great and decisive victory over all their competitors that not only was the first prize unanimously awarded to them by such judges as Gounod and others, but Empress Eugénie gave them as an especial "grand prix" a large gold medal, and they were officially declared to be "hors concours," or above all competition.

The young sons of Jenny Lind's and Christine Nilsson's country have since been invited as honored guests to every later Paris World's Fair, and they have been overwhelmed with applause and honors at the Trocadero when they appeared there in 1878 and 1900. But they have not, on account of their first decisive victory, been allowed to compete for prizes any more. They were once for all declared to be "the champion singers of the world," to use a well known sporting term.

The reason why the Swedish students are such excellent singer is, besides the Swedes' general musical gifts and their love for song, that in every school in Sweden music and singing are an obligatory part of the study plan. This is continued in the colleges, and every university has its "director musices."

Then, too, the most prominent Swedish composers, such as Söderman, Lindblad, Wennerberg, Norman, Josephson, and many others, have written most beautiful songs especially for these choirs, not in the style of the American college songs, but the most original and poetical compositions of the highest musical value.

The well known impresario Gustave Thalberg, of Stockholm, Sweden, was asked last winter to bring over to America a chorus of Swedish students to sing at St. Louis on "Swedish Day," June 24, at the World's Fair, and to make a tour of the largest places, such as New York, Philadelphia, Chicago, Denver, Minneapolis, Boston and others. He accepted the invitation, and has now arranged a tour of twenty-four concerts to be given between June 16 and July 16. The first concert was in New Haven, under the auspices of the Yale Glee and Mandolin Club. The previous day, June 15, Mr. Thalberg's "boys" were invited to a reception by the New York Press Club at their clubhouse, and the students there paid their respects in song and speech to New York city's highest representative, Mayor McClellan.

The New York concert of the organization took place Sunday afternoon, June 18, at Carnegie Hall, before an audience that literally crowded the great edifice from pit to dome. There was such unbounded enthusiasm as has rarely been heard at any concert in this city. The visit of the foreigners served to attract the best part of our local Swedish and Norwegian colony, which made the concert the occasion for a remarkable demonstration of welcome and of patriotism.

However, the welcome was deserved also in an artistic sense, for seldom indeed has New York been privileged to hear a male chorus so excellent as that of Lund University. In precision of attack, variety of tone color, nice adjustment of dynamic values and clarity of enunciation and phrasing, Dr. Alfred Berg, the leader, has accomplished wonders with his singers. Their intonation is absolutely above reproach, and their delivery free from the slightest trace of artificialism. All sounded sincere, spontaneous and convincing. The singers are young and obviously enthusiastic, but so well are they trained that not even in the most stirring climaxes did they confuse vocalism

proper with shouting—a common occurrence in any chorus, which is more ardent than musical.

The program is herewith printed in full as a matter of record:

Organ solos—	
Sonata I, Allegro.....	Mendelssohn
Scherzo Symphonique.....	Debat-Ponsan
Sta Stark, du Ljusets Riddarvakt.....	G. Wennerberg
Sangerhilsen.....	Grieg
Swedish Glee Club, of Brooklyn, and Singing Society Lyran, of New York.	Arvid Akerlund, Director.
Hor Oss Svea.....	G. Wennerberg
Värsang, Glad såsom fageln.....	Prins Gustaf
Stridsbon, Du som verdar har till rike.....	Otto Lindblad
Den Store Vide Flök, solo och kör.....	Grieg
John Forsell, of the Royal Opera, Stockholm.	
Dalamarsch, Marschen gar till Tuna.....	I. Wieden
Under Rönn Och Syren, Blommende, sköna dalar.....	H. Palm
Fredmans Epistel No. 9, Undan ur Vägen.....	C. M. Bellman
Sten Sture, ballad för solo och kör.....	Aug. Körting
John Forsell,	
Organsolo.....	Selected
Olav Trygvason, Brede Sejl over Nordsjö gaar.....	F. Reissiger
Till Svenska Fosterjorden, Du gamla, du friska, arranged by A. Berg	
Ett Bondbröllöp.....	A. Soderman
I. Bröllopsmarsch.	
II. I Kyrkan.	
VIII. Onsketvisa.	
IV. I Bröllopsgården.	

John Forsell's numbers made a particularly happy impression, and he was applauded to the echo, and encored repeatedly. His ringing voice, his dramatic style and his rare musical taste proclaimed him at once to be an artist of attainments and of experience.

The chorus, dressed in evening clothes, and wearing white duck student caps as they are affected in Europe, made an impressive appearance. The organization will go on a tour, first to St. Louis and later to the Northwest, returning to New York for another concert middle of July. It will be worth hearing, to judge by the foretaste last Sunday. Accompanying the chorus are Prof. C. Lindskog and R. Kjellen and Gustav Thalberg, who arranged the tour.

The Michigan Conservatory of Music.

IT is interesting to read what the Detroit papers say about the Michigan Conservatory of Music located in their city. Two reports of the recent graduating exercises follow:

One of the largest audiences that ever filled the theatre was at the Detroit Opera House last night to attend the graduating exercises of the Michigan Conservatory of Music. After an impressive prayer by Rev. Lee S. McColister, D. D., pastor of the Church of Our Father, Director Jonás introduced Homer Warren as the speaker of the evening, in place of Governor Bliss, who was unable to be present, although he wrote a pleasant letter, which Mr. Jonás read. Mr. Warren spoke briefly and happily, taking occasion to pay a glowing tribute to the conservatory and its teachers. The heads of departments occupied seats on the stage, the graduates, twenty in number, also had places of honor, and faculty members filled the boxes.

Five of the graduates contributed to the musical portion of the exercises. Miss Sybella Clayton, of Salt Lake City, played the first movement of Saint-Saëns' characteristically French concerto in G minor in excellent taste, with admirable poise, good technical equipment and pleasing tone. She was warmly applauded and presented with a handsome bouquet of flowers. Mr. Jonás played an impeccable accompaniment on the second piano, as he did for the other piano graduates who played.

Miss Josephine Langguth is still a very young woman, and with this fact in mind, there seems to be little limit to what she may hope to accomplish with her voice. She has a delightful quality of the organ itself, and to this she adds most delicate control and an exposition of thorough knowledge of the technical part of singing. More than this, she has an enunciation that is a model, and an admirable stage presence. With some experience in dramatic work, she could at once take a high place in professional lines as a soprano of parts.

Miss Natalie Cimartin, the other vocal graduate, pleased her

audience greatly with the pure and silvery quality of her voice, and her remarkable flexibility of technic. In the duet with Miss Langguth the two charming voices blended agreeably in one of the most interesting numbers of the evening. Maurice de Vries played accompaniments for both his pupils, and played as well as he always does.

Little Miss Bella Kauffman's performance of the last movement of Chopin's E flat concerto was nothing less than remarkable. She has wonderful strength for so young a girl and plays with surprising maturity of understanding. Her stage deportment is all that could be asked and she deserved all the applause she got. Alex. Wurzburger closed the musical program with the last movement from Liszt's E flat major concerto, which he played in quite the proper spirit. The composition is not the most graceful one in the world, but he made it forceful and interesting. He, too, was presented with a handsome bouquet of flowers.

After the music, Mr. Jonás presented the graduates with their coveted and well earned diplomas, expressing the hope that they would regard what they had already done as but the beginning of their studies in music. At the conclusion of the regular exercises, Dr. McColister expressed the appreciation of the audience for the part which Mr. Jonás and Mr. De Vries had taken in the program, and both were loudly applauded.—Detroit Free Press, June 4, 1904.

The graduating exercises of the Michigan Conservatory of Music in the Detroit Opera House Friday night drew a crowd which packed that building. The heads of departments occupied seats on the stage with the twenty graduates, and members of the faculty crowded the boxes. The musical numbers were furnished by five of the graduates, Miss Sybella Clayton, Miss Josephine Langguth, Miss Natalie Cimartin, Miss Bella Kauffman and Alex. Wurzburger. Not only was the technic of the young artists admirable, but they displayed interpretative powers of a high order. Mr. Jonás accompanied his piano pupils on a second piano, and Maurice de Vries played the accompaniments for his two vocalists, Miss Langguth and Miss Cimartin.—The Detroit Journal, June 4, 1904.

Grace Preston Naylor.

GRACE PRESTON NAYLOR, whose charming contralto voice has often been admired by music lovers here, recently sang at a concert under the auspices of the Troy, N. Y., Vocal Society. How well Mrs. Naylor's singing pleased the Trojans may be learned from the following excerpts from the Troy papers:

There was much that gave great pleasure in the singing of Mrs. Grace Preston Naylor, the contralto, from whatever point of view it is regarded. Her selections were Schubert's "Der Doppelgänger," Strauss' "Morgen," Franz's "Im Herbst," Willis' "Love's Solace" and Willeby's "A Fairy Love Song." She sang with a fullness of power, a resonance, richness of tonal volume and warmth that excited admiration. Her method left no room for criticism. After the Willeby number the singer was recalled to give another selection.—Troy Daily Press.

To engage Mrs. Grace Preston Naylor to assist was not an error, as she pleased the audience to a marked degree. She has a contralto voice of wide range and she sings artistically. She is also a convincing singer, and has fine ideas of song interpretation. The two groups of songs added greatly to the ultimate success of the concert. For an encore she sang "O That We Two Were Maying," by Nevin.—Troy Record.

Mrs. Grace Preston Naylor, contralto, was a pleasing entertainer. Her presence, voice and art are dignified, and she sang with repose that did not conceal the beauty of her tones or the refinement of her taste.—Troy Times.

Mrs. Preston Naylor sang at a concert in Mendon last week, making a decided stir.

Andrews' Organ Pupils.

TWO more who have obtained excellent positions are Alice C. Wysard, who leaves her position in Rochester to become organist of Sage Chapel, Cornell University, and Fannie Goodhue, who has been engaged by the First Congregational Church of Ipswich, Mass. Mr. Andrews and family leave for West Gloucester, Mass., next week. He plays at the St. Louis Exposition July 18 and 19.

WEEK OF JANUARY 28, 1905.

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* Chicago. *

CHICAGO, June 20, 1904.

CHE thirty-eighth annual commencement exercises of the Chicago Musical College were held on the evening of Tuesday, June 14, in the Auditorium. An audience of nearly 5,000 people assembled to hear a worthy program presented by the winners of the highest honors in the post-graduate, graduate and teachers' classes, accompanied by a full orchestra under the direction of Emile Sauret. It is seldom that a musical composition of ambitious proportions and serious worth receives its first public performance in a school commencement. But the Chicago Musical College has on several occasions introduced to the public works destined to acquire a distinguished place in musical literature. Some years ago it was the "Concertstück" for piano and orchestra of Rudolph Ganz which had its first hearing in a college commencement. Last Tuesday night the Brune C minor concerto, which was reviewed in detail in a recent issue of THE MUSICAL COURIER, was given a very musically and technically complete performance by Edward Collins, pupil of Rudolph Ganz. In its orchestral setting the work is vastly improved, and it will doubtless find favor with many pianists who are looking for new concertos. Two young pupils of Emile Sauret, Miss Mary Law and Miss Ruth Clarkson, were heard in the Vieux-temps "Ballade et Polonaise," and the first and second movements from the same master's fourth concerto. The same velvety smoothness of bowing, the same tonal beauty, and the noble and authoritative delivery that mark the playing of their distinguished master were reflected in smaller measure in their performances. It was decided at the last moment that Miss Law should play the Vieux-temps "Ballade and Polonaise," the orchestral parts for the Spohr D minor concerto, which was the work selected for the contest, not having arrived in time for rehearsal.

Waldo Gutch, pupil of Bernhard Listemann, gave a very satisfying performance of the first movement of the Bruch D minor concerto, in which he displayed a fine technical command of his instrument. Miss Clara Elizabeth Maentz (Devries) gave the difficult aria "O mio Fernando," from "La Favorita," with commendable ease and control. Miss Ellyn Swanson (Devries) was heard in Goring Thomas' familiar aria, "Oh, My Heart Is Weary," and Miss Delta Henny (Mrs. O. L. Fox) sang the "Mad Song" from "Hamlet," displaying an admirable technic in the difficult coloratura passages. Miss Virginia Warwick, pupil of Hans von Schiller, gave abundant evidence of sound technical training in the Weber-Liszt "Polonaise Brillante," and Miss Zoe Lassagne, pupil of Ganz, played the first movement of Sgambati's beautiful concerto, op. 15, with admirable technical ability and sincere musical feeling.

The Summer Term.

The Chicago Musical College Summer School for 1904 is announced in a neat and tastefully printed booklet. It

will begin on July 5, and the first term of five weeks will continue to August 6. The second term begins August 8 and continues to September 10. Manager Wm. K. Ziegfeld announces the engagement of two new teachers in the vocal department, Mrs. Jessie Waters Northrop and Herbert Miller. Mrs. Northrop is a former pupil of the college, having studied with Mrs. O. L. Fox and Wm. Castle. She has made a reputation as a singer in concert and oratorio, and has had considerable experience as a teacher. She begins her duties at the college July 5.

Herbert Miller, the American baritone, recently returned from Europe, will take up his duties as instructor in the college September 12. Before going to Europe, Mr. Miller had the advantage of several years' study of voice, piano, organ, theory and history of music. Mr. Miller began his work as a teacher in 1893. He located in New York and became one of the well known teachers and concert singers of the East. In the fall of 1900 he went to Paris and remained there for more than three years, singing in concert and continuing his studies. Among his instructors were Escalais, Duvernoy and Charles W. Clark.

Especial attention is also called to the engagement of Chris Anderson, who has already established himself as one of the leading singers in this city. He joined the college faculty upon his return from Europe at the opening of the present season; too late, however, to allow of an announcement of his engagement to be made in the catalogue. Possessed of a magnificent baritone voice and being a musician of wide culture, Mr. Anderson's singing soon attracted favorable notice. He has been equally successful as an instructor.

Sherwood Commencement Exercises.

William H. Sherwood and his assistant teachers, Walter Spry and Georgia Kober, brought forward their pupils in the graduation exercises last Thursday evening before an audience which tested the capacity of Music Hall. The scheme of program presented single movements of concertos played by pianists twelve in number, and three vocal arias. As opening number James Bliss gave a very brilliant performance of the first movement of Beethoven's "Emperor" concerto. The last movement of Hiller's concerto was given an intelligent reading by Miss Bertine Armstrong. Miss Sara Sherman Maxon sang the "Farewell, Ye Hills," by Tschaikowsky, and proved herself the possessor of a fine voice. The "Capriccio Brillante" of Mendelssohn was played in a very clear cut way by Fred Hermans. The scherzo from Litoff's concerto, as given by Miss Sylvia Conger, made quite a "hit" with the audience. Two of the most promising pupils were Miss Louise Dederick, who played the Weber-Liszt "Polacca Brillante," and Miss Alice McClung, who played the rondo from Beethoven's C minor concerto. Mrs. Jeannette Lamden has a phenomenal voice, which appeared to advantage in the "Jewel Song" aria from "Faust." Two movements from

Chopin's E minor concerto were given by Miss Amanda McDonald and Miss Ella Connell in the true poetic spirit. Miss Stella Hitchcock gave the aria from "Il Guarany," by Gomez, the young lady showing herself the possessor of a rich contralto voice. The climax of the program was reached in the last three numbers by Miss Lois Davidson, Francis Moore and Miss Grace Leach, who played, respectively, finale from Liszt's E flat concerto, first movement of Rubinstein's D minor and last movement from the same concerto. Mr. Sherwood and his associate teachers are to be congratulated on the success of the concert, which was deserved, for the standard of excellence was of a very high order.

Artist Pupils of Madame Zeigler.

On the evening of Saturday, June 11, the artist pupils of Mme. Fannie Bloomfield Zeisler, Miss Harriet Porter, Miss Della Thal and Miss Carolyn Louise Willard were heard in a joint recital in the Bush Temple Theatre. Again one was compelled to admire the thoroughness and remarkable attention to detail which invariably characterize Madame Zeisler's methods, as shown in the results she obtains with her pupils. Nothing is too small, too seemingly unimportant to escape her notice, and consequently her pupils, while possessing many of the admirable pianistic qualities which characterize her playing, show also many traits of interpretation which anyone familiar with her remarkable art at once recognizes. There is a careful attention to the voices for example, an intelligent emphasis of the harmonic structure, a faithful adherence to all the fundamental laws of phrasing and dynamics, that is seldom heard in the work of artists so young and necessarily so limited in their experience before the public.

Thus Miss Porter showed not only a fine technical command of her instrument, but displayed as well a repose and an intellectual grasp in the Beethoven sonata, op. 29, No. 2, a bravura and a technical facility in the Liszt "First Ballade" and the MacDowell "Concert Study," op. 36, that were unusual. A fine example of ensemble playing was the Beethoven-Saint-Saëns "Variations" for two

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WILLIAM A. BECKER IN CLEVELAND.

THE following notice of the recent appearance of William A. Becker in Cleveland, Ohio, his home town, is reprinted from Cleveland Town Topics:

Thursday night occurred the first appearance of William A. Becker in piano recital in America since his return from his European concert tour, which closed so successfully in March. The Hollenden Assembly Hall was the scene of Mr. Becker's only Cleveland (and, in fact, American) recital before his return to Europe for the concert tour already arranged for next season. A good sized audience had assembled in the hall before Mr. Becker opened his program of the evening, and the Cleveland musical colony was well represented, probably from the dual reasons of curiosity, to hear again Mr. Becker's playing in the light of the recent event of his success before the critical audiences of Germany and England, and also for the purpose of paying their respects to their artist confrere, who, by reason of his success on the European concert stage, has brought honor and a certain measure of fame to his and their native city. I have never heard Mr. Becker to better advantage than upon this occasion. He seemed to be upon his mettle and played with a vigor and fire, with a tenderness and caressing touch, with a breadth and singing tone more strongly marked than I have ever heard him display before. Probably also his success abroad, which set the seal of approval upon his work, had given him a certain measure of confidence which he had never heretofore experienced, which would be but natural. His program opened with the "Harmonious Blacksmith," by Handel, and the "Waldstein Sonata" of Beethoven, both of which he has had in his repertory for a number of years.

It was his interpretation of the "Waldstein" which created considerable comment and discussion among the German critics, some of them praising and others condemning his interpretation of the composition. He has a conception of this composition peculiarly his own, and one which departs in some ways from the traditional manner of interpretation. Mr. Becker gives apparently excellent reasons for his departure, in certain respects, from such tradition, and to my mind the reading he gives the composition is a very satisfactory and illuminating one. It certainly demonstrates that he has conceptions and an individuality of his own, and also has the courage of his convictions, in thus bearding the lion in his den; in this case the lion being represented by the hidebound conventionality of the German musical critic, brought up in an atmosphere saturated with the traditions of the musical past, and thus effete. The breaking away from such set conventions by Mr. Becker may then be considered as being representative of the spirit of the age in this country, which is one of breaking away in a measure from the traditional ways of doing things, if a better way is discovered; there, however, is the rock upon which musical critics split; some

of them evidently believe that Mr. Becker has discovered a better interpretation, while others still think the old way is the best, and as long as there are different men of different minds such differences of opinion must exist. The second number on the program consisted of a group of four Chopin numbers, beginning with the B minor scherzo, and including the nocturne, op. 37, No. 2; the C sharp minor valse and the brilliant polonaise in A flat. These compositions were beautifully interpreted and executed.

He is evidently filled with the spirit of romanticism while playing Chopin, and the results are eminently satisfactory. His technic is so gigantic that no difficulties seem too great for him to surmount, and thus the most intricate passages are brought forth in all the beauty which they contain. In the valse he made the counter figure in the second movement, which consists of a single syncopated note in each measure, stand forth in its beauty of contrast with the rest of the movement, and I have never before heard this valse played in so satisfying a way. The polonaise was interpreted in all its beauty and dignity, with the stately measures rolling forth in majestic power, and with an irresistible sweep, every note being given with its true value, and none of the sixteenth notes slurred, as so frequently they are in the rendition of this exceedingly difficult composition. The third and last group of compositions, which concluded the program, included the "Warum?" and "Grillen" of Schumann, the B flat impromptu of Schubert, a barcarolle in G of Mr. Becker's and the "Staccato Studie" in C by Rubinstein. The two Schumann numbers are old favorites of Mr. Becker's, and I see very little difference in his rendition of them now and that of a year or more since; possibly he has a little more freedom in his playing now and then; in fact, I believe that all through his playing at this recital I discovered an added note of confidence, which served to give to his playing even more decision and virility, though goodness knows Mr. Becker never has been charged with belonging to the wishy-washy school of sentimentalists, rather to the heroic pianists, as exemplified by Liszt and Rubinstein. His own barcarolle is an intricate composition in double thirds, abounding in technical difficulties, consisting of trills in thirds, and other stiff stunts, which make the ordinary technician gasp and pass on to other and easier compositions. The composition displays a great measure of originality, and is an interesting and musically composition. The crisp "Staccato Studie," by Rubinstein closed the program, but the audience remained in their seats and applauded so long and so heartily that after returning to bow time and again it still showing no inclination to go, Mr. Becker responded with an encore, a "Song Without Words," of his own composition, entitled "Hope," a dreamy and plaintive melody, marked by its simplicity and dignity, a trifle reminiscent possibly, but all in all a beautiful musical bit. Mr. Becker is certainly a pianist of great powers. He is a hard and an intelligent student, and personally I feel that he has a great future before him as a concert pianist. Furthermore, he is a personal refutation of the idea that a musical student before

he can attain greatness must have a finishing course in Europe, as all of Mr. Becker's studies have been pursued entirely in America.

Miss Minnie Tracey.

HERE are some more London press notices of Miss Minnie Tracey, and also a quotation from an article in the Paris Figaro:

Miss Minnie Tracey gave a concert at the Aeolian Hall on Friday evening. An excellent singer, possessing an exquisite diction, she made a brilliant success. I would specially mention "Les Cygnes" of Reynaldo Hahn; an air from "Armida," and a charming melody of Alberto Randegger, "They Say," delightfully interpreted by the great singer.—Paris Figaro.

In Miss Tracey's program were many excellent songs, of which Berlioz's "Absence," a very charming eighteenth century "menuet tendre," and Mme. Liza Lehmann's "Rose Song," were given with no little charm. Some violin solos, very admirably played by Francis Macmillan with great purity of tone and smoothness, added considerably to the pleasure of a pleasant little concert.—Times, London.

Miss Minnie Tracey made a successful first appearance in a scene from Remy's "Sigurd"; the singer is the possessor of a sweet, sympathetic voice of considerable power.—Daily News.

The singer, despite a few somewhat unsatisfactory passages, is really beautiful, and in all its tender moments Miss Minnie Tracey was quite equal to the task set before her, and in anything like an emotional moment she sang with a tender sympathy, which was very beautiful to note.—Pall Mall Gazette.

The singer did her best under troublesome conditions, and was twice summoned to receive congratulations.—Daily Telegraph.

A new opera house is to be built in Halberstadt (Germany) at a cost of 450,000 marks.

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NEW PUBLICATIONS.

CHE Librarian of Congress has recently issued a large pamphlet entitled "Select List of Recent Purchases in Certain Departments of Literature." In this book such subjects as codices, periodicals, archaeology, Spanish, American, British, French and Italian history, ecclesiastical history, international law, ethnology, bibliography, &c., are included, and a department of music is found. The chief of the Division of Music presents the following circular in connection with it:

LIBRARY OF CONGRESS, DIVISION OF MUSIC,
WASHINGTON, D. C., May 1, 1904.

DEAR SIR—By direction of the Librarian of Congress I take pleasure in forwarding to you a copy of the "Select List of Recent Purchases of the Library of Congress" (reprinted from the Librarian's Report for the last fiscal year), assuming your particular interest possibly in that section of the list which exhibits the acquisitions in music. (See pp. 80-141.)

The division of music in the library was set apart in the reorganization of the library in 1897, when all the music that had accumulated since the foundation of the library in 1800 was given into its custody. With the exception of a few rarities, the collection was almost entirely the result of deposits under the copyright law. For reasons connected with the history of copyright legislation, only a portion of the music entered for copyright between 1783 and 1868 was in possession of the library; but that issued since 1869, so far as representing the press of the United States, was represented in a collection which was fairly comprehensive and, of course, unique. Of European publications the library in 1867 possessed very few prior to 1891, and these principally works by American composers. Since 1891, when protection under our copyright laws was extended to the works of foreign authors, the collection came to embrace music which foreign publishers cared thus to enter for protection. As all the continental countries making important contributions to music, with the exception of Austria-Hungary, Russia, Norway and Sweden, have been included in this protection, and as the European publishers copyrighted the majority of their publications (and frequently works by Russians, Austrians, &c.), the Library of Congress, under the international copyright law of 1891, came to acquire a very extensive and representative collection of contemporary European music.

Within the past three years, however, there has been systematic effort and a very considerable expenditure to increase the scope of the collection in order to make it a centre of research to the student, critic and historian of music. The accompanying list, although only a select one, will show to some extent the character of the acquisitions which have resulted in pursuance of this policy.

In the report of the librarian for the past year the collections in the division of music were thus briefly described:

"The Library of Congress now possesses a good working collection of the literature on music fundamental to the student of the history and theory of music, and the collection of music is no longer limited to that which has come from copyright. In order that it should also contain representatives of the best printed scores of classical and standard material, the works of the classical composers have been purchased in complete editions, so far as they have been published; and those of the more notable modern masters have been acquired in a selection intended to represent their compositions in opera, oratorio, cantata, orchestral and chamber music."

"Special attention has also been paid to early American psalmody, civil war music and to serial publications of a historical character, such as the 'Denkmäler der Tonkunst in Oesterreich.' Finally, efforts have been made toward the acquisition of dramatic music in full score, that the student may consult the standard operas in their original form and at first source."

Such gaps as necessarily still exist will, it is hoped, disappear as the plans for a systematic development of the collection are carried into effect.

On July 1, 1903, the total number of volumes and pieces of music in the division was estimated at 366,735, this being an increase of 21,224 over the preceding year. In addition, the division had in its

custody some 4,700 volumes and pamphlets dealing with the history and theory of music. Not included in this enumeration was instructive material estimated at about 6,000 volumes, pamphlets and pieces, since set apart in a special section of the collection.

The acquisitions during the past ten months would bring the grand total of the collection to the neighborhood of 360,000 items.

This collection will be made as freely accessible as any other in the Library of Congress, and the Library of Congress is now the National Library of the United States, entirely free and accessible, without formality. Regarding itself as having a duty to research, wherever originating, it is also quite ready, within its capacity, to answer inquiries addressed to it by mail. It would be gratified at any opportunity that you may afford it to be of service to your own investigations. Very respectfully,

O. G. SONNECK,
Chief of the Division of Music.

It will be seen that up to July 1, 1903, the number of volumes and pieces of music in the library was estimated at 366,735, and in addition there are also 4,700 volumes and pamphlets dealing with the history and theory of music, and a set of 6,000 volumes constituting a special section of the collection, so that there are now about 400,000 items on music in the Library of Congress, something remarkable in extent, and also, as we see, in quality. This includes, of course, many partituras and scores.

Berlin Philharmonic Concert Programs. —Edited by Dr. H. Reimann. Published by the Concert Direction Hermann Wolff, Berlin.

We hereby acknowledge receipt of the bound volume for the season of 1903-1904 of the programs of the Philharmonic concerts at Berlin under the direction of Arthur Nikisch, published by the well known Concert Direction of Hermann Wolff, which is always an interesting annual contribution to the library of THE MUSICAL COURIER, and can be found on file here for the use of those who are interested in matters of this kind.

Miss Gardner's Musicals.

A NOTHER enjoyable musical evening was given June 10 at the studio of Miss Grace G. Gardner. Mrs. Grace Dickman, with her magnificent contralto voice; Mrs. C. Hardy, a dramatic soprano of the Bayreuth festivals; Mr. McElroy, tenor; Miss Elizabeth Bennett and Miss Grace Davis gave several charming vocal selections.

Miss Jessie Shay, Mrs. Anna Jewel, Harry E. Arnold and Wm. Ebann gave delightful selections on piano and 'cello.

Among other musical guests present were Clarence Eddy, Mrs. Joseph Knapp, Miss Amy Fay, Herr Yeager, of Vienna, and Mr. and Mrs. G. E. Collins, of Paris.

Whitney International School of Music.

MISS CLARA SEXTON gave the following program at the Wm. L. Whitney School, Boston, last week:

Rosettina	Gordigiani
Ah fors' e lui (La Traviata)	Tosti
Love in the Springtime	Franz
The Bee	Godard
L'Ombre des Arbres	Debussy
Messages	Schumann
Gypsy Song	Dvorak
Why So Pale Are the Roses?	Tchaikovsky
Serenade	Strauss
The Robins Sing	MacDowell
Haymaking	Needham

George Copeland, Jr., accompanist.

The Faelten Pianoforte School.

THE closing exercises of the Faelten Pianoforte School took place Wednesday evening, June 15, at Huntington Chambers Hall, Boston, before a large audience. The program was a highly artistic one and the performance, in which all the members of the class took part, proved convincingly the high standard of the school and the excellence of its system of instruction. These were the young musicians who were awarded the diploma: Miss Louella Witherill Dewing, Frank H. Luker, Miss Anna Maria Zemke, Miss Carrie Cook Mason, Wilson P. Price, Miss May Louise Horan, Miss Albina Marie Comeau and Miss Elsie Beatrice Swan. The following program was performed:

Ouverture to Euryanthe	Weber
Danse ancienne, E major, op. 62, No. 4	Sinding
Serenade and Allegro giocoso, op. 43	Mendelssohn
Valse brillante, E flat major, op. 150	Raff
Sonata for piano and violin, G major, op. 100	Dvorak
Ballade, A flat major, op. 47	Chopin
Allegro con brio, from Concerto, C minor, op. 37	Beethoven
Hungarian Rhapsody, No. 12, C sharp minor	Liszt
Capriccio brillante, B minor, op. 22	Mendelssohn
Polonaise, E flat major	Dvorak

Preceding the graduating exercises the school gave eighteen public recitals between May 25 and June 14. The large and appreciative audiences which assembled night after night in Faelten Hall and Huntington Chambers Hall must have been a highly gratifying proof to the management of the school that their thorough work is recognized by the public at large. What an experience for ambitious students such recitals afford! What a chance for progressive teachers to become acquainted with useful and artistic piano literature! There were some enthusiastic music lovers who were present at every performance. The Faeltens have every reason to be proud of the success of their school, which has proved beyond doubt that there is a wide and receptive field for honesty and persistence in pursuing definite aims in musical lines in America.

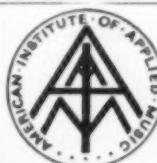
Worcester Will Hear Marie Nichols.

THIS tribute to Miss Marie Nichols appeared in the Worcester (Mass.) Gazette, June 13:

Festival Violinist—Managers Secure a Boston Girl, Miss Marie Nichols—She Will Play in the Thursday Afternoon Concert—For a number of years the music festival has offered no instrumental soloist on its program, save the inevitable pianist. This year there will be a welcome addition to the festival forces in the attractive form of a violinist, Miss Marie Nichols, who will play at the Thursday afternoon concert.

Miss Nichols is a Boston girl, who was an admirable player before she went abroad to study. Two years of labor with foreign masters and a successful tour of the musical centres of Europe have produced one of the most superb artists. Miss Nichols came back to America last winter and made a few appearances, always with great success. She is now enjoying a long rest at her home near Boston.

It has not yet been decided what Miss Nichols will play at the festival concert, but her repertory embraces everything of the modern and classic school, and there is wide opportunity for choice of selections. Of her artistic ability, Philip Hale said, after her reappearance in Boston last February, "Her tone is pure, full, authoritative, without monotony of intensity; varied to suit the sentiment of period and the individuality of the composer. Her bowing is free. Song passages are sung and not declaimed, and bravura is as it should be, apparently an inherent part of the composition and not something extraneous to excite the wonder of idlers."

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A Saenger Artist in South Africa.

OSCAR SAENGER has just received newspapers from Mme. Bernice de Pasquali, who is concertizing in South Africa with her husband. She is being received everywhere with great enthusiasm and is meeting with really phenomenal success. This charming young artist has a beautiful and flexible soprano voice, is possessed of much temperament and artistic feeling and an extremely gracious and winning personality. She has traveled extensively in the United States and Mexico, and was for two years soprano of the Scalchi Opera Company. Last year she sang in Italy, where she was exceedingly well received, and this is her second year in South Africa. The following notices will show the esteem in which she is held by the South Africans:

A complete change of program was given at the second concert by Signor and Madame de Pasquali last night, the items including several of the most popular in their large and varied repertory. Of Madame de Pasquali's singing we can only in effect repeat the opinion we have already given. Her rare natural vocal gifts have been trained with consummate art, and in every phrase she utters one may trace the fruit of diligent striving after perfection, a sure mark of the whole soulful artist who refuses to be satisfied by anything short of the best. We have nothing but praise for this beautiful singer, all of whose successes are won by thoroughly legitimate methods. Both in the "Ah fors e lui" (tenored) and in a little group of fugitive songs Madame de Pasquali fairly charmed her hearers (being joined in the "Traviata" selection with fine effect off the stage by Signor Pasquali in the part of Alfredo), her high C ringing out repeatedly with superb effect. Signor Pasquali was in splendid voice, and was encor in all his songs. He entirely confirmed the high opinion of his artistic instincts that we formed on Monday evening. The "Salve Dimora" was rendered with perfection of feeling and intonation, and in different styles Tosti's "Il Bacio" and Mascagni's "Drinking Song" were done equal justice to. Every nuance and shade of feeling was in its right place, and the just mean was struck between the coldness of some renderings we have heard and the profusely exaggerated eccentricity of others. This will be positively the last appearance in Maritzburg during the present visit of these superbly gifted artists, to whom we may safely promise a hearty welcome whenever they come back.—The Natal Witness, April 26, 1904.

Artists in the highest sense of the word are the quartet who gave the first of a series of four concerts in the Town Hall last night. The audience was most enthusiastic from the start to the finish of the program, and had good cause to be. It is twelve months since Madame de Pasquali was in Durban, and since then she has, if possible, improved in her vocalization. Last evening she was in perfect voice, and her performance was one that should win for her crowded audiences for the remainder of her short stay. It would be difficult to imagine a voice more perfectly trained and controlled. In addition to the gift of a remarkable organ, the lady has cultivated a style which neither lacks in animation nor in effect; and the natural result of study is a flexibility of voice which has been unexcelled by any previous songstress in South Africa. Her first effort last night was Bellini's "I Puritani," and she at once convinced her hearers of her exceptional talents. The artist was evidently heart and soul in her music from the opening to the closing note, and she richly deserved the flattering applause which she received. After such a vocal test, her encore, "Come Back to Erin," was but child's play, but, nevertheless, it was a finished interpretation of the lovely ballad. In the second part she contributed a bracket of four English songs—"Songs My Mother Taught Me" (Dvorák), "The Mother's Lamentation" (old Irish), "Mighty Lak' a Rose" (Nevin) and "Thine Only" (Bohem). The additional commendable feature of sympathy was reflected in each of these dainty songs, and the audience would again not be denied an encore. "Within a Mile of Edinboro' Town" was given as a response. The lady was none the less successful in the duets, in which she joined her husband, Signor de Pasquali. The two voices blended in a pleasing manner, and the musical precision and admirable "decoration" lent to each item made them irresistibly fascinating.—Natal Mercury, April 15, 1904.

The second of the series of Pasquali concerts held last night afforded yet another proof of the exceptional vocal abilities of both Signor and Madame de Pasquali, and of their claim to be in the first flight of operatic artists. Their excerpts from grand opera were not only exceedingly well chosen, but were rendered with marvelous power and exquisite finish. Their performances were on the whole of their highest order, and the delight of the audience was unbounded, resulting in almost incessant recalls. Mme. Bernice de Pasquali appeared four times, twice in solo performances and at other times with her husband, chiefly in grand opera. But her songs from D'Harleot, "Three Green Bonnets," Delibes' "Maids of Cadiz" and Dell' Acqua's "Villanelle," given at one appearance, were all delightful in themselves, and would have afforded a treat in the singing by a less accomplished artist; but Madame imparted to each a graceful and exquisite charm, so that the very simplicity of the first added to its beauty. Madame was encor in this and other numbers, but she only gave an additional performance to the last recall of the evening, merely bowing her acknowledgments of the other lavishly bestowed compliments. And these compliments were richly deserved, her singing of the recitative and aria from "Il Traviata," in which the delicate tremolo of the human voice appealed to the understanding of a magnificent vocalized romance, the canary-like trills and cadenzas coming out with thrilling effect. Madame Pasquali and the Signor sang together "Rigoletto," from the same master, and the duet from the Prison Scene in "Faust." Needless to say, the voices of the artists blended beautifully and perfectly, and both being long accustomed to the others' mannerisms the closest sympathy existed in their masterly vocalization.—The Natal Advertiser, April 15, 1904.

Augusta Cottlow in St. Louis.

MISS AUGUSTA COTTLOW, the pianist, and her mother are in St. Louis attending the Exposition. The end of this week they expect to go to Marlboro, N. H., for the summer. Miss Cottlow is already booked for engagements next autumn. She is to tour the Middle West during November.

The following include some of Miss Cottlow's recent press criticisms:

Oxford College feels proud to add to the list of those who have contributed to her pleasure and profit during the season of 1903-4 the name of so gifted an artist as Miss Augusta Cottlow. The recital given by Miss Cottlow Monday night in the College Chapel will remain a most delightful memory to all who were so fortunate as to hear her. Miss Cottlow unquestionably belongs to that class of artists who are capable of combining an astonishing amount of technic with deep feeling and clear insight, and who can compel their listeners to think and feel with them the ideas and emotions of the greatest masters. It seemed incredible that one slight personality should combine such flexibility of execution, such resources of the virtuoso, such tremendous power and strength as she displayed, and under her hands the piano seemed an instrument of no limitations whatever.—The Oxford (Ohio) News, May 6, 1904.

The second concert in Miss Stuart's course at the seminary attracted a very large audience last Monday evening. The principal artist was Miss Augusta Cottlow, a pianist with an international reputation. In many respects she proved herself to be an extraordinary performer. Her technic was remarkable; her interpretation, though sometimes somewhat original, always pleasing and full of expression. In the Bach prelude and fugue and in the Liszt polonaise she exhibited extraordinary power in the fortissimo passages. The selection, however, which gave her widest range of expression was the Chopin valse in A flat major. Miss Cottlow was most enthusiastically received, and was compelled to respond to encores several times.—Pennsylvania Grit, Williamsport, Pa., April 19, 1904.

The second of Miss Stuart's concerts was given in the Seminary chapel Monday evening, before a large and appreciative audience. The entertainment was furnished by Miss Augusta Cottlow, pianist. The work of both artists was delightful. Miss Cottlow captivated the audience by her clear and tender rendition of the melody and by the sweetness and sympathetic coloring that pervaded her entire

playing. Every number was rendered perfectly, with faultless technic. It would be impossible to suggest improvements either in style or execution. She is a perfect artist of remarkable ability.—Gazette and Bulletin, Williamsport, Pa., April 19, 1904.

Watkin Mills in Australia.

THE following is the itinerary of Watkin Mills' Australian tour, conducted and managed by W. Spencer Jones, the well known Canadian concert director, Mr. Mills being assisted in his recitals by Edward Parlovitz, the noted Polish pianist, who upon this tour makes his initial appearances in Australia:

June 24-25—Sydney recitals.
" 27—Newcastle, N. S. W.
" 28—West Maitland, N. S. W.
" 30—Warwick Orchestral Society.
July 1—Toowoomba Austral Society.
" 5—Brisbane Choral Society, "Messiah."
" 6—Brisbane Choral Society, recital.
" 7—Brisbane Choral Society, "Creation."
" 11—Gymnep Liedertafel Society, recital.
" 12—Maryborough Liedertafel Society, recital.
" 13—Bundaberg Liedertafel Society, recital.
" 14—Rockhampton Orpheus Club, recital.
" 16—Brisbane Choral Society, recital.
" 20—Sydney Philharmonic Society, "Samson."
" 23—Sydney Philharmonic Society, "Creation."
" 25—Goulburn Liedertafel Society, recital.
" 27—Bendigo Liedertafel Society, recital.
" 28—Bendigo Liedertafel Society, "Messiah."
Aug. 2—Melbourne Philharmonic Society, "Elijah."
" 4-5-6—Adelaide S. A., recitals.
" 9—Ballarat Liedertafel, recitals.
" 10—Ballarat Liedertafel, "Messiah."
" 11—Geelong Liedertafel, "Elijah."
" 12—Warrnambool Orchestral Society, recital.
" 13-15—Melbourne, Victoria, recitals.
" 17—Launceston, Tasmania, recital.
" 18—Hobart, Tasmania, recital.
" 22—Invercargill Choral Society, recital.
" 23—Dunedin Choral Society, "Creation."
" 24—Dunedin Choral Society, recital.
" 25—Dunedin Choral Society, "Messiah."
" 26—Oamaru Choral Society, "Creation."
" 27—Timaru Liedertafel Society, recital.
" 30—Christchurch Musical Union, "Faust."
" 31—Christchurch Musical Union, recital.
Sept. 1—Christchurch Musical Union, "Creation."
" 3—Wellington Musical Union, "Messiah."
" 5—Wellington Musical Union, recital.
" 6—Wellington Musical Union, "Elijah."
" 7—Palmerston North Orchestral Society, recital.
" 8—Napier Liedertafel Society, recital.
" 9—Wanganui Choral Club, recital.
" 12—Hawera Choral Society, recital.
" 13—New Plymouth Liedertafel Society, recital.
" 15—Auckland Choral Society, "Elijah."
" 16—Auckland Choral Society, recital.
" 17—Auckland Choral Society, "Creation."
" 26—Sydney Philharmonic Society, to be fixed.
" 28—Melbourne Philharmonic Society, to be fixed.
" 30—Melbourne Philharmonic Society, recital.
Oct. 2 to 7—Farewell recitals.
" 9—Sail for San Francisco.

Julius Lorenz, the leader of the New York Arion Society, was given a hearty welcome by the Leipsic Maennerchor on his visit not long ago to the Saxon Athens. The organization dined and wined the New York conductor, and as a climax to the entertainment sang his "Wanderlied" in rousing style.

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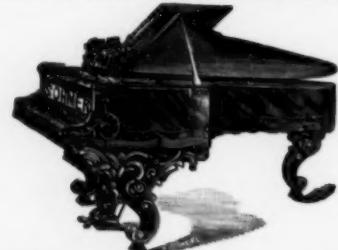
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